

EBU

OPERATING EUROVISION AND EURORADIO

ANNUAL REPORT 2013-14

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EBU, OPERATING EUROVISION AND EURORADIO

The EBU is the world's foremost alliance of public service media (PSM) with Members in 56 countries in Europe and beyond.

Its mission is to safeguard the role of PSM and promote their indispensable contribution to society. It is the point of reference for industry expertise and a core for European media knowledge and innovation.

The EBU operates EUROVISION and EURORADIO. EUROVISION is the media industry's premier distributor and producer of top-quality live news, sport, entertainment, culture and music content. EURORADIO enhances public service radio by means of music exchanges, professional networking, and promoting digital and hybrid radio.

With its staff of 370, the organization extends from Brussels to Rome, Moscow to New York, Washington DC, Singapore, and Beijing. Its headquarters are in Geneva – an inspirational hub for global sports federations, far-reaching international organizations and centres of academic and scientific discovery.

www.ebu.ch

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SCANNING THE HORIZON



The pace of change in the global media environment continued to accelerate in 2013, placing ever more pressure on public service media (PSM).

The lack of economic growth within Europe and its neighbours continues to weigh heavily on PSM organizations, with many facing imposed reductions in staff and content production budgets, such as in France, Spain, Portugal, Holland, Iceland, Malta, Serbia, and Romania.

At the same time, PSM face regulatory restrictions that significantly limit their ability to adapt to the digital media revolution driven by powerful global players in response to our citizens' changing media habits.

Finally, these constraints are compounded in many countries by political pressures that threaten the independence of PSM.

In response to these difficulties, the EBU undertook a series of important initiatives in 2013 to advance the cause of PSM, highlighted most notably by our actions in Greece, in response to the abrupt closure of ERT.

We continue to promote our PSM values, and I am pleased that the winter 2013 General Assembly approved the launch of the peer-to-peer review process that allows us to demonstrate the continuing relevance and distinctiveness of PSM to our citizens, stakeholders and political institutions.

2013 also witnessed the completion of the first phase of VISION2020, which provides Members with valuable recommendations to assist them in making future strategic choices and adapting to the rapidly evolving media landscape.

Supplying news and original content at national level is set to become even more crucial within the framework of a globalizing internet, and PSM is of course best suited to provide such news and content in the future.

This was emphasized during EUROVISION Film Week, which drew attention to the essential link between PSM and the creation of audiovisual content in Europe.

I would also stress the importance of our ongoing lobbying efforts, with support from Members, in defending the cause and independence of PSM, as well as the right of our citizens to universally access 'their content' through free-to air broadcast services.

Finally, in supporting Members, the EBU has raised the level of services while maintaining stable fees at an absolute level for more than 15 years.

The pace of change will surely continue to accelerate in 2014, but we are prepared.

Jean-Paul Philippot
EBU President

SERVING THE COMMUNITY



In the past 12 months, a great deal has changed across Europe's public service media (PSM) landscape: greater pressure on revenues, rising global competition and the challenges of serving an increasingly connected society.

Lightening our Members' load remains our *raison d'être* – an objective aided by the VISION2020 team and more than 150 Members of the EBU community, who last year shared and developed ideas on the future direction of PSM. The conclusions – a set of 'big ideas' and strategic recommendations – are now available in a special e-book and application launched in May. Our focus is now on how to apply these findings to improve our effectiveness and services to our Members.

In part, the answer lies in the many achievements over the last year. What began in 2012 with the adoption of a set of values shared by the entire EBU community is today the basis of a system of peer reviews to benchmark performance. Five Members have already voluntarily embarked on the process, complemented by a EUROVISION ACADEMY initiative to create an Executive Programme tailored to the needs of PSM boards of management.

In an exceptional year for the Sports & Business Department, we have secured the UEFA Qualifiers. On top of that, we have acquired rights for some outstanding sports properties, including the Tour de France, Biathlon, Ski Flying and Figure Skating, amid intense competition. This proves conclusively that free-to-air sports are best taken care of by the outstanding partnership between the EBU and its Members. We intend to strengthen this partnership even further in order

to guarantee that the European public benefits from easy access to top sports, and to raise the profile of these sports.

I am also pleased to report that the modernization of the News Exchange (Transition-to-File project) is at the point of execution. This flagship project raises the News Exchange to a new level and ensures that it remains not only an innovative but also very cost-effective and integrated service to enrich the foreign news coverage of our Members.

Additionally, the Network is more technically advanced and larger than ever. We have achieved savings through the deployment of the groundbreaking Hypermux technology over satellite, and improved the operational efficiency of our booking and management systems. Consistent delivery of live events to broadcasters and key customers such as UEFA Champions League and Europa League, Formula 1 and NBA basketball, and consolidate our reputation as the leading distributor of premier live sport.

Flagship projects, such as EUROVISION Film Week, a brand new co-production called Europe Sings and the first ever live televised EU Commission presidential debate, position the EBU as a major contributor to European policy and debate in the public media sector. However, it is through solidarity and by strengthening our partnership with you, our Members, that we will achieve our goal, to be the voice of PSM throughout Europe and beyond.

Ingrid Deltenre
EBU Director General

VISION2020

For public service broadcasters facing a shifting media landscape, December 2013 brought the coming decade into sharp focus.

After a year-long investigation that garnered the opinion of more than 150 Members and experts from the EBU community, the VISION2020 team presented its hotly anticipated findings to the winter General Assembly.

VISION2020 inspires Members to play a vital role in European societies in 2020 and beyond. It offers recommendations to develop PSM to a higher level and transform broadcast organizations into 'networked' companies. It is a digital catalogue of ideas that Members can dip into according to need.

This multi-layered report – now available as an eReport and handy app – can be read from start to finish in a linear fashion; or readers can select topics of special interest and follow links to annexes and examples to craft their own individual strategies for the future.

VISION2020 is anything but done. Launched in October 2012, the project marked the start of a collaboration between the EBU and its Members that will carry on into the future. Its deeper value lies not only in its findings, but in the process itself: bringing Members together to establish a framework, support each other in strategy development, and create sustainable models for the years to come.

As a group, we possess a mountain of knowledge that we are only now beginning to exploit and share. Ours is a community deeply committed to a forward-looking public service.

10 TOP RECOMMENDATIONS

1. Better understand your audiences

Expand audience research and access user data through third-parties.

2. Increase engagement and diversity

Prioritize target groups and promote diversity through staff recruitment, training, social media strategy and audience networks.

3. Set portfolio priorities

Maximize your distinctiveness in the market by applying a 'fewer, bigger, better' ethos to engender outstanding format development, local content and landmark programming.

4. Be the most relevant and trusted source of information

Transform journalistic services to new platforms with an 'internet-first' strategy, invest in agenda-setting journalism, open up newsrooms, be self-critical on air.

5. Become more relevant to younger audiences

Develop a portfolio of online content, media brands and strategies for different age groups and lifestyles.

6. Empower, curate and share

Share your content, play a positive role in the media ecosystem through cooperation with newspapers and the creative industry, be a trusted curator, and empower audiences and communities.

7. Accelerate innovation and development

Create a roadmap for multiplatform production and delivery, intensify EBU collaboration, invest selectively in higher image and sound quality, while stepping up European cooperation on standards and reducing regulatory restrictions.

8. Ensure prominence

Redesign distribution strategies; keep direct access to audiences; consider nationwide OTT services; focus on issues of spectrum, broadcast receivers in mobile devices, regulations on distribution (signal & content integrity, net neutrality, prominence, etc.) and copyright; cooperate in R&D in tools and algorithms for interfaces, navigation and personalization.

9. Transform organizational culture and leadership

Improve corporate culture and governance standards, ensuring trust at every level, operational excellence, and an agile leadership style.

10. Make the case for PSM

Develop a long-term view of PSM with the concept of 'return on society', including measurement tools; promote media education; and invest in audience ownership.

Discover more:
vision2020.ebu.ch

VALUES AT WORK

The EBU and its membership took another big step forward in December 2013 by endorsing a peer-review process to assess how PSM are applying the PSM Core Values laid down at the EBU 2012 General Assembly in Strasbourg.

As a result, EBU Members now have a working tool to share best practices and benchmark their performance in the broader European context.

The PSM Core Values project continues to encourage public broadcasters to grow stronger through the prism of its six principles outlined in the 2012 declaration entitled 'Empowering Society: A declaration on the core values of public service media'.

Committed to driving the initiative forward, the EBU community accepted the challenge of monitoring one another and ensuring that these professional standards are applied.

Last year, the EBU Executive Board launched this second stage by commissioning guidelines for such a performance appraisal. The PSM Core Values project responded with the 'PSM Values Review, powered by EBU', which was presented and unanimously approved at the 71st General Assembly in December – ready to be put to use in 2014.

Now EBU Members can volunteer to have their performance checked through a guided self-assessment or a peer-to-peer review.

PEERS HELPING PEERS

Whether used for self-assessment or peer review, the project comprises comprehensive tools and services to help public broadcasters edge ahead of their privately funded counterparts.

The self-appraisal questionnaire involves a thorough crosscheck of all PSM performance values and their comparison to relevant benchmarks.

Being the largest alliance of public broadcasters in the world means that the EBU community is home to a rich pool of expertise. Members that opt for the peer review will benefit.

After drafting an initial report, a select group of independent peers with experience in governance, management, programming, editorial decision-making, language and finance will carry out the review.

The peer group then reports its findings and makes recommendations to help strengthen the Member's performance and position.

On request, the EBU will also provide workshops aimed at helping Members implement recommendations, and a database of best practices collected from the peer reviews.

In the coming year, the PSM Core Values project will present the initial results of this review process, revealing the qualities that make EBU Members a trusted source of information and entertainment, and a vehicle for empowering the societies they serve.

Discover more:
ebu.ch/psm-values

VALUES THAT SET PSM APART

In 2012, EBU Members unanimously endorsed a declaration recognizing the role that PSM play in empowering society. The declaration singles out six core values that unite and distinguish Europe's largest union of broadcasters in the digital era:

- **universality:** to reach everyone, everywhere
- **independence:** to be trusted programme-makers
- **excellence:** to act with integrity and professionalism
- **diversity:** to take a pluralistic approach
- **accountability:** to listen to audiences and engage in meaningful debate
- **innovation:** to be a driving force for innovation and creativity

"If public service media are to survive and prosper we need to win the hearts and minds of our audiences and every stakeholder. We can do this by demonstrating our legitimacy, our credibility and our distinctiveness. The PSM Core Values review demonstrates that EBU Members are not afraid to expose themselves to scrutiny and to improve wherever necessary."

Hans Laroes,
PSM Core Values project leader



FIS Alpine World Ski Championship 2013, Schladming, Austria

EXCLUSIVE CONTENT

Quality sport, news, music and
coproductions: the heart of public
service media



THE BUSINESS OF SPORT

“The key to our growing list of successes in the Sports & Business Department has been the continual evolution of our capabilities. Specifically, we have been innovating and pushing our multi-service approach ever further to ensure we provide exactly what the sports federations and our Members need, right along the broadcast value chain. Results speak for themselves, and we have seen over these past 12 months that our roster of contracts has gone from strength to strength, with every reason to believe that in the light of our currently revised strategy we have a bright future ahead of us.”

Stefan Kürten, Director,
Sports & Business Department

The EUROVISION Sports Rights team enjoyed a string of standout successes between March 2013 and March 2014, with negotiations leading to signatures on a number of major sports rights agreements.

Of particular note among these are the European Qualifiers (qualifying matches for national football teams of 30 countries for respectively UEFA EURO 2016™ and 2018 FIFA World Cup Russia™); the IBU 2014–2018 World Biathlon Cups and World Championships; the ÖSV 2014–2018 World Skiing Cups held in Austria; the IAAF 2014–2017 World Athletics Championships; the cycling competitions of San Sebastián 2013–2016 and ASO 2016–2019, comprising a portfolio of at least 13 major classic races per year; the World Swimming Championships of FINA 2013–2017; the European and World Cups in Rowing and FISA 2013–2016

COMPLETE EBU SPORTS RIGHTS PORTFOLIO

Football

- 2022 FIFA World Cup Qatar™
- 2018 FIFA World Cup Russia™
- 2014 FIFA World Cup Brazil™
- European Qualifiers – qualifying matches for UEFA EURO 2016™ & 2018 FIFA World Cup Russia™
- Other FIFA Events 2011–2014

Summer Sports

- **Athletics** (*outdoor, indoor, cross-country, etc.*)
IAAF World Championships 2014–2017
EAA European Championships 2013–2015
- **Cycling**
For years 2012–2015 and 2016–2019: Tour de France, Paris-Roubaix (FR), Liège-Bastogne-Liège (BE), Paris-Nice (FR), Dauphiné Libéré (FR), Critérium International (FR), Flèche Wallonne (BE), Tour de l'Avenir (FR), Paris-Tours (FR), etc.
Vuelta a España (ES) 2012–2015, Amstel Gold Race (NL) 2013–2016, Tour des Flandres (BE) 2013–2016, Vattenfall Hamburg (DE) 2012–2015, La Clásica San Sebastián (ES) 2013–2016.
- **Swimming** (*swimming, synchronized, diving, water polo, open water, etc.*)
FINA World Championships 2014–2017
LEN European Championships 2013–2016 and 2017–2018
- **Equestrian** (*jumping, dressage, eventing, etc.*)
FEI World Equestrian Games, World Cup Finals and European Championships 2011–2014

Rowing

- FISA European and World, Cups and Championships 2013–2016

Canoeing

- ICF European and World, Cups and Championships 2013–2016

Winter Sports

- **Skiing** (*Alpine, Nordic, Snowboard, etc.*)
FIS Alpine and Nordic World Championships 2015 and 2017
OSV - FIS World Cups in Austria 2011–2015 and 2015–2018
- **Biathlon**
IBU World Cups, World Championships and other IBU events 2010–2014 and 2014–2018
- **Skating** (*figure, speed, short track, etc.*)
ISU European and World, Cups and Championships 2011–2015

Ski Flying

- FIS World Championships 2014–2016

Indoor Sports

- **Gymnastic** (*artistic, rhythmic, trampoline, acrobatic, etc.*)
UEG European Championships 2013–2016
- **Wrestling** (*greco-roman, free style, etc.*)
FILA European and World Championships 2013–2016
- **Weightlifting**
EWF European Championships 2013–2016
- **Taekwondo**
ETU European Championships 2014

Paralympic Games

- Paralympic Games Sochi 2014
- Paralympic Games Rio 2016

Championships; the European Weightlifting Championships 2013-2016; the 2014 ETU European Taekwondo Championship; and the Paralympic Games Sochi 2014 and Rio 2016.

Over the past period, EUROVISION also acquired and managed the rights and other aspects linked to around 150 other events, ensuring that contracts are honoured, broadcast quality is consistent and Members can cover the events seamlessly. These include the FIFA Confederations Cup in Brazil; the Tour de France; the FINA 15th World Swimming Championship, in Barcelona; and numerous world and European championships in winter and summer sports, such as biathlon, skiing, skating, gymnastics, wrestling, equestrian and canoeing.

HOST BROADCASTING & PRODUCTION

After the production success of the 2012 European Athletics Championship, IAAF asked EUROVISION to act as host-broadcaster for the IAAF World Championships in Moscow in 2013.

EUROVISION Production Coordination, together with EBU Member VGTRK, set up an international team of 300 television experts to produce the nine-day event in the Olympic Stadium and along the Kremlin walls for the marathon. Getting permission to fly helicopters around the Kremlin just days before the event was one of the

most challenging aspects of this venture. But it underlines the compelling leverage the EBU can offer to international partners thanks to Members' support.

As sports action never stops, EPC works continually on future events for which the company has been asked to act as host broadcaster. These include:

- 2014 World Equestrian Games in Normandy (France) in partnership with France Télévisions
- 2015 World Alpine Skiing Championship in Vail and Beaver Creek (USA)
- 2015 World Swimming Championship in Kazan (Russia) in partnership with VGTRK

It also organized two world broadcasters meetings in the autumn to present the production concept and services of the equestrian and Alpine events to EBU Members, and produced the 2013 World Alpine Cup in Vail and Beaver Creek (USA) on behalf of the US Ski Federation.

For the past three seasons EPC has been working closely with the International Biathlon Union (IBU) to create a unique concept of behind-the-scenes clips to better present the sport and its athletes.

EUROVISION's World Biathlon Team follows the full season producing exclusive content to be published on the IBU website. These range from formal press conferences and track reviews, to exclusive interviews and other creative clips.



HEADLINE NEWS

“2013 was a period of intense productivity for the Media Department. In an ongoing drive to innovate, we initiated format changes to the biennial EUROVISION Young Dancers contest in Gdansk, culminating in a much anticipated dance-off between two finalists. EUROVISION Film Week turned into the largest, most ambitious, multimedia film festival ever. 26 Members shared and aired 26 rights-free films in celebration of the unique relationship between PSM and European cinema. EUROVISION ACADEMY launched its first Executive Programme tailored to the needs of PSM Boards of Management. The Transfer-to-File (TTF) project entered a new phase. Attention was given to developing a News Events strategy, focused on marketing the use of new technology platforms. And the EBU-led drive to ensure radio’s hybrid future acquired fresh impetus with its relaunch of the Smart Radio Initiative. The year ahead also holds promise as the EBU responds to phase two of VISION2020, an opportunity for the Media Department to provide an even more focused service to Members.”

Annika Nyberg Frankenhaeuser,
Director, Media Department

NEWS

The year gone by was not short of major news stories, starting with the marked escalation of the conflict in Syria, the first year of the papacy of Pope Francis, the death of Nelson Mandela, and the developing crisis in Ukraine.

These news events provided platforms for EUROVISION News in Geneva to work with Members and provide added value for the whole EUROVISION News community. A good example of this increased cooperation is found in coverage of Ukraine, where growing numbers of Members shared their coverage from Kiev and elsewhere with the News Exchange. At the same time the EUROVISION Special Events team provided uninterrupted live and recorded coverage from Independence Square, while adding almost 2,000 unilateral transmissions to Member and client news bulletins.

REVISION OF NEWS EXCHANGE RULES

Members accepted the first revision of the rules governing the use of News Exchange content in a decade. The new rules are a transition from the broadcast-dominated world of the past into the multiplatform world we now inhabit. The new rules increase the European exclusivity period to 48 hours, encourage contribution of Members’ foreign coverage and establish compliance monitoring mechanisms. The revisions will be reviewed annually to adapt to the changing media landscape.

WATERMARKING

The EUROVISION News Exchange has been watermarking its output since 2011. Watermarking provides valuable data on how Members use material from the Exchange, provides feedback on EUROVISION’s editorial choices and helps to ensure the rules are adhered to. Members receive watermarking reports every six months. The last reporting period July–December 2013 showed that each Member used on average at least 10 stories per day from the News Exchanges.

TRANSITION-TO-FILE

The Transition-to-File or TTF project is approaching the moment of full deployment. The Member-to-Member (M2M) platform, which allows the exchange of Members’ items of interest among small groups of Members without the intervention of the Permanent Services, will be ready for the summer, as will the new newsroom system in Geneva.

The News Exchange dashboard, providing Members with internet access to News Exchange material outside of Members’ broadcast centres, has proved to be very popular, with more than 900 registered users so far. It is especially useful for field correspondents who can incorporate material into their reports, saving Members money by eliminating third-party delivery and access costs.

SPORTS NEWS

EUROVISION Sports News remains dedicated to providing Members with a relevant and reliable source of major sports and sports news content. Highlights of the last 12 months include the trial of South African Paralympian Oscar Pistorius, cyclist Lance Armstrong's admission of doping, and Formula 1 driver Michael Schumacher's skiing accident.

In total, Sports News transmitted 7,000 news items and 25 live news events, such as Danish cyclist Michael Rasmussen's doping press conference, the Manchester United victory parade and the Sochi Winter Olympic torch in space.

In addition, the Sports News team was on the red carpet for the Ballon d'Or, filming exclusive footage for EBU Members, and in Sochi, where they generated 55 separate news items.

RADIO AND TV CONVERGENCE

What was the Radio News team has now been fully integrated into the Media Department News Unit, providing increased operational synergies for both Special Events and the Radio News Exchange. This new structure has brought improvements to the editorial relevance of the Radio News Exchange's daily activity, and enhanced cooperation on Special Events.



MUSIC: PERFECT PITCH

The EURORADIO Music Exchange offers Members the best and the broadest selection. In 2013, more than 120 Members pooled 4,162 concerts, either via the satellite network or by deferred relay via the sound file exchange system, an average of 11 concerts a day. Typically, each programme was broadcast by seven EBU Members – making a total of 28,378 transmissions in Europe, North America and the Asia-Pacific region.

EURORADIO Music Exchange Concerts

3,015 classical and opera
443 rock and pop
474 jazz
60 world music
83 folk music
87 Ars Acustica, the sound research of public broadcasters
4,162 total
28,378 concerts broadcast

CLASSIC PARTNERS

Since 2008, we have distributed the most watched classical concert on TV – the Vienna Philharmonic Orchestra's New Year Concert.

The event is the centrepiece of a TV and radio distribution agreement that runs until 2017, comprising three classical concerts exclusive to EBU Members.

Most recently, this stunning production from the Musikverein concert hall in Vienna was broadcast to a combined audience of 40 million people in an estimated 80 countries by 42 Members and 38 non-European broadcasters.

This year's standout offer is a special concert in Sarajevo on 28 June linked to World War I Centenary commemorations across Europe. As part of a coproduction involving BHRT (Bosnia & Herzegovina), ZDF (Germany) and France Télévisions, EUROVISION will transmit the concert to audiences worldwide.

ANNIVERSARY HIGHLIGHTS

- The Pablo Casals and Eugene Istomin 'Exceptional Archives Series'
- The Hindemith Archive Recordings
- The 'C.P.E. Bach' offer, marking the 300th anniversary of the birth of Carl Philipp Emanuel Bach

EPIC JAZZ

The renewal of the Jazz Lincoln Centre agreement last year provided Members with access to 26 exceptional concerts. Highlights included Wynton Marsalis, whose jazz concert at the Lincoln Centre in New York brought an expansive range of music from one of the world's most treasured international stages.

The performances supplemented a series of existing EURORADIO offers that totalled 474 concerts in 2013, which is a 21% increase on the previous year.

Annual offerings also generated excitement. The 2013 EURORADIO Jazz Competition finals marked the start of two weeks of jazz in Rotterdam with the North Sea

Round Town and North Sea Jazz festivals.

In October, Swedish composer and conductor Ann-Sofi Söderqvist led young participants of the EURORADIO Jazz Orchestra on a three-week swing tour through 11 countries. The annual event culminated in two EURORADIO public jazz concerts in Stockholm, as part of the city's annual Jazz Festival.

POP & ROCK

From emerging acts to the biggest names in pop, it's been a bumper year for the EURORADIO and pop & rock music exchanges.

Highlights from the past year include artists and bands such as the Pixies, Phoenix, the Pet Shop Boys, the Two Door Cinema Club, and Nick Cave & the Bad Seeds, whose concert was relayed on 33 networks.

Once again, EBU Members were at the heart of Europe's biggest live music industry event, the Eurosonic Festival held in Groningen, the Netherlands during January. A total of 26 Member broadcasters celebrated the success of new European artists by supporting 28 acts and helping them sell albums and tour outside their home territory.

Discover more:
ebu.ch/eurosonic

A VISION FOR RADIO

EURORADIO 2SEE was officially launched on 10 July 2013 with a performance from the Montreux Jazz Festival featuring up-and-coming British songwriter and guitarist Jake Bugg.

The video exchange platform also lifted the curtain on a musical tradition rarely glimpsed by the outside world, when Afghan musicians jammed with German jazz masters.

Specific details of the first ever live webcast of traditional music from Afghanistan, including its precise location, remained confidential, to protect the artists whose passion for musical collaboration transcends the risks of performing nowadays in a country nevertheless historically known for musical celebration.

The platform was also the means through which EURORADIO Members accessed an exclusive webcast of the British band The XX, as well as Radio France's Radio Vinyle Series, in which artists talk about their favourite musical selections from the Radio France audio library.

Discover more:
2see.euroradio.org



Daniel Barenboim conducts the Vienna Philharmonic Orchestra New Year concert

COPRODUCTIONS

This past year has seen professionals gather and develop cooperation across borders on topics ranging from entertainment to science and education; documentaries to fiction, children's series to rewarding the best in public service broadcasting, marketing and design.

The annual experts group meetings and events such as the EUROVISION Creative Forum and EUROVISION Connect showcased the best of PSM across all genres and provided the platform for Members to exchange knowledge and expertise.

EUROVISION SONG CONTEST

For the first time, Chinese audiences joined more than 180 million people in Europe, Kazakhstan and Australia to watch the EUROVISION Song Contest hosted by Swedish public broadcaster SVT.

In the past year, the EBU has taken steps to safeguard this highly valued brand. The EBU has tightened jury rules, increased openness relating to jury votes, and announced that participating broadcasters will be held more accountable for the behaviour of their fans.

In an effort build a clearer understanding of how the EUROVISION Song Contest is perceived, the EBU also launched a pan-European survey of viewers, non-viewers and fans alike. Opinion has been garnered from more than

4,500 people aged 16 and over on topics including brand awareness, appreciation, viewing habits, music evaluation and other key elements of the format.

Discover more:
eurovision.tv

JUNIOR EUROVISION SONG CONTEST

Now entering its second decade, the Junior ESC hosted by Ukrainian public broadcaster NTU presented a fresh face in 2013. Format changes included a running-order draw involving its young contestants; extra prizes including tickets to the 2014 EUROVISION Song Contest, and a performance by Denmark's ESC 2013 winner Emmelie de Forest, strengthening ties within the EUROVISION family of events.

The changes generated a surge of interest around the world, even in some countries that did not participate (including SBS in Australia and RTK in Kosovo). The event will be hosted this year by Maltese broadcasters PBS.

EUROVISION YOUNG DANCERS

2013 saw the spotlight shine on EUROVISION Young Dancers, a biennial contest that alternates with EUROVISION Young Musicians. Hosted by Polish broadcaster TVP at the Baltic Opera & Dance Theatre in Gdansk, the event drew an estimated one million viewers in 12 countries.

EUROVISION FILM WEEK

During EUROVISION Film Week in November and December 2013, 26 Members shared and aired 26 rights-free films, broadcasting around 300 hours of quality European cinema, plus countless hours of documentaries and related programming focused on the huge importance of European cinema.

EURORADIO Members joined the exchange, presenting more than 27 hours of special programming related to film music and themes.

EUROVISION & CERN ATTRACT TWEENS TO SCIENCE

CERN – the world's leading laboratory for particle physics, based in Geneva – has joined forces with EUROVISION to develop a TV format to spark the scientific curiosity of youngsters aged 8 to 12.

The initiative known as 'Quarks' from UK production company Screen Glue, consists of a series of short films targeting the YouTube generation: three teenage pranksters share a super power – the ability to alter the fundamental laws of physics. Interest among the EBU community is strong as efforts continue to secure production.



EUROPE SINGS: A NEW EUROVISION COPRODUCTION

Europe's best amateur choirs came together in Vienna on 9 May for Europe Sings, a brand new musical coproduction by EUROVISION and Austrian host public broadcaster ORF.

The live event, scheduled for the opening night of the annual Vienna Festival on Rathausplatz, featured nationally flavoured performances from eight European choirs identified by their country's public service broadcaster as the nation's 'best amateur choir'.

After their performance each choir remained on stage, joining the previous performers to form a combined choir united by satellite with a guest choir in the Latvian capital Riga – European Capital of Culture 2014 – to sing the European anthem 'Ode to Joy'.

In creating Europe Sings, EUROVISION helped transform a successful national format into a unique international coproduction format.

Discover more:
ebu.ch/europe-sings

TELEVISED DEBATE

On 15 May this year, EUROVISION made broadcasting history by creating the first ever live televised debate between would-be presidents of the European Commission.

The EUROVISION DEBATE brought presidential candidates face to face in an unprecedented showdown aired on television and online by EBU Members and other broadcasters.

As the programme's producer and director, EUROVISION had full editorial control, and applied high production standards and values befitting electoral coverage.

These and all other aspects were decided by an editorial board comprising experienced news journalists from EBU Member organizations.

Discover more:
ebu.ch/eurovision-debate

IN THE PIPELINE:

WORLD WAR ONE CENTENARY 2014

Throughout 2014, a series of commemorations will be held around the world to mark the centenary of World War I. To complement Member activities, EUROVISION and EURORADIO are offering a portfolio of themed projects, supporting a range of high impact coproductions across genres and platforms, connecting broadcasters, and providing facilities for the exchange of archival material.

One of the year's highlights is a TV coproduction involving the Vienna Philharmonic Orchestra and EBU Members BHRT (Bosnia & Herzegovina), ZDF (Germany) and France Télévisions. The concert will be transmitted by EUROVISION to TV and radio broadcasters on 28 June from Sarajevo, metres from the site where Austro-Hungarian heir Archduke Franz Ferdinand was assassinated exactly 100 years previously.

The EBU has negotiated concert rights for all EBU Members in European territories for the invitation-only event, which will be relayed free on giant screens for a large audience outside the venue.

Discover more:
ebu.ch/WW1-centenary

EXPERTISE & GUIDANCE

Knowledge is power. It also offers protection through access to leading-edge technological, legal, professional and strategic expertise.





News Xchange, Marrakech, November 2013: 'Storytelling in the high tech age,'
with contributions from KCM, RT, AP, AFP, Vice, Storyful and Bambuser

MEDIA DELIVERY & PRODUCTION

“The EBU Technology & Innovation Department works across the broad digital media landscape to ensure the voices of our Members contribute to developing standards and to provide the focal point for debate on emerging technologies. In the past year, developments in ultra-high definition and the future distribution of content by file – whether in the studio or the home – have come into sharp focus. Digital radio continues to progress, as does innovation in hybrid and connected TV services. As software tools and new ways to reach consumers emerge, our purpose is to ensure the EBU advances the importance of free-to-air broadcasting in an ever-changing media world.”

Simon Fell, Director, Technology & Innovation Department

The EBU has long been a trusted guide and source of technical expertise for its Members. From the development of recommendations and reports, to representing the interests of PSM in technical standardization bodies, and through highly valued workshops and seminars, the EBU is an indispensable partner.

NEXT PARADIGM SHIFT

Members operate in varying circumstances and contexts, but follow largely the same technical trajectory, albeit at different paces. In recent years, the major challenges have concerned shifts from standard definition to high definition and from tape to file-based production. The next big paradigm shift – and a major topic for the EBU – is the jump to networked media production.

Broadcasters have relied until now on tried and tested technologies to connect professional equipment. However, the flexibility and potential economies of scale promised by the use of generic IT infrastructure are opening up new possibilities. The EBU has been instrumental in establishing an international task force to define the steps for broadcasters to move to a fully networked production environment, including for live studio productions.

ULTRA-CAREFUL ABOUT ULTRA-HD

The interests of public broadcasters are not always shared by the consumer electronics industry. The latter sees ultra-high definition TV as a way of pushing viewers to buy another round of new devices. The EBU has taken a leadership role in defining the new format, to ensure that when it is done, it is done properly.

There is still a huge amount of research to be done into what parameters should define UHDTV – with the variables including resolution, frame-rates, dynamic range, colours, and more – and the EBU is fighting to ensure the right decisions are taken. But there is another reason the EBU is proceeding with caution: for Members and their viewers, the simple fact is that HDTV remains sufficient for now. Work on UHDTV will continue, but with a long-term perspective.

On audio too the EBU is leading important future-oriented standardization work. Object-based audio, for which the EBU has designed a supporting metadata scheme, will allow broadcasters to produce their audio content once, but have it

play back on a variety of different devices, including those yet to be invented. The EBU Audio Data Model has the potential to spark the next audio revolution in Europe, following the huge success of the earlier Loudness recommendation.

GETTING PERSONAL

Members are now addressing a wider range of devices than ever before, many being connected devices that enable personalized and interactive content. However, taking advantage of these opportunities requires users to sign into accounts where their preferences are stored. Until now EBU Members have had no choice but to piggyback on authentication from commercial providers, such as Facebook or Google.

That changes with the new cross-platform authentication protocol developed by an EBU working group and set to be deployed by two Members this year. This open source tool is an example of how the EBU is now embracing modern agile software development methods: the group has completed its complex work in less than 12 months.

RADIO AFTER FM

For radio too the future is at stake. The EBU's 2013 recommendation on Digital Radio Distribution has injected fresh impetus to discussions in many European countries. There is evidence that countries are starting to contemplate a post-FM world, with discussions on analogue switch-off proceeding. Norway and Denmark have even announced tentative dates.

Smartphones are the newest battleground for radio's future. The EBU, both through the launch of the Smart Radio Initiative (formerly Euro-Chip) and its support of a global effort to modernize and standardize the way radio apps are integrated into smartphones, will ensure that radio will remain a relevant mass medium.

HYBRID MARCHES ON

HbbTV is entering its second generation. The 2014 Winter Olympics gave rise to slick new engaging applications from as far afield as Australia; the FIFA World Cup will mark another leap forward.

As connected TVs enter more and more homes – and as users are actually connecting them to the internet in increasing numbers – the presence of public service media on their portals must be assured.

Through active participation in the work of groups such as HbbTV and the DVB Project (both hosted by the EBU), and proactive discussions with the consumer electronics industry, the EBU is protecting the interests of its Members and citizens alike.

Discover more:
tech.ebu.ch

TECHNICAL HIGHLIGHTS

62 new publications. More than **1,300** participants attending annual seminars and workshops. **203** new videos, making a total of **852** videos attracting more than **150,000** views.



MEDIA INTELLIGENCE

Public service media are under pressure. Their legitimacy, remit, performance and funding are contested by a broad range of media stakeholders. This is obviously nothing new, but at a time when the economic crisis is fuelling political scepticism and a lack of trust in public institutions, defending PSM as indispensable guarantors of certain values and contributors to social cohesion is more necessary than ever. To this end, reliable data, trustworthy analysis and relevant arguments are essential. The Media Intelligence Service (MIS) is your partner.

KNOWLEDGE EXCHANGE

To remain strong, PSM need to prepare for the challenges posed by new technology, digitization and media convergence, and to forge closer bonds with their audiences. With this in mind, in September 2013, the MIS organized the first EBU Knowledge Exchange, hosted by the Universitat Autònoma de Barcelona (UAB).

The day-long event sought to bridge the gap between the worlds of academia and media, and focused on two key issues: how radio can use technology to attract larger, more engaged audiences, and how the socialization of television is essential to the medium's success today.

As a source of rich – and largely untapped – up-to-date strategic know-how, the event was a resounding success, which will be repeated in Stockholm during the final quarter of 2014, where the theme will be 'How can PSM be the social glue in a fragmented media landscape?'

PUBLIC SERVICE MEDIA FUNDING

The experience of ERT in Greece, RTP in Portugal, regional PSM in Spain or even the revision of the NPO budget in the Netherlands, confirms the fragility of public service finances across Europe. An international benchmark to compare PSM funding against that of commercial operators is therefore an essential tool for EBU Members.

This yearly report published by the Media Intelligence Service and presented at the General Assembly in December, offers a comprehensive and international perspective on the financial status of PSM in the EBU area. The deep-base analysis identifies strategic trends and sound arguments that contribute to building a strong case for PSM in the current context of economic crisis and market transformation.

In line with the EBU's digital strategy, the ensuing report – Funding of Public Service Media – has an online extension. Additional charts, maps and data tables are now available at the Media Intelligence Portal, an exclusive area of the EBU website offering Members versatile and direct access to valuable information.

MEDIA INTELLIGENCE SURVEY

In order to produce a comprehensive, reliable, accurate and up-to-date collection of data about EBU Members' activities, the MIS launched a new project in 2013: the Media Intelligence Survey. In collaboration with Members, data relating to audiences, content offer, programming and financial issues were collated and processed by the MIS team. The information is now available in the form of ready-to-use datasets on the Media Intelligence Portal. In addition, benchmarking graphics, maps and reports will be provided.

The Media Intelligence Survey will become a yearly exercise, creating the context that enables Members to reflect on their place within the European media community and strategically plan for the future.

TOPICS COVERED

MIS collects data and carries out analyses on topics that include:

- PSM funding
- Media market structures
- Media business models
- Country and market player profiles
- Audience measurement and media consumption trends
- Technology – innovation, development and adoption

In 2013, MIS supplied market data to **36** Members in **23** countries and answered **344** requests for information.

Discover more:
ebu.ch/mis

EUROVISION ACADEMY

EXECUTIVE PROGRAMME

Public service media have to be efficient in their use of public funds and to hone their business skills to be resilient and visionary decision-makers.

In 2013, EUROVISION ACADEMY launched its first Executive Programme, tailored to the needs of PSM boards of management. The curriculum is specific to PSM in Europe and was developed with IESE Business School, whose executive education programme is ranked first in the world*, and UCLA's Anderson School of Management, a leader in media management education.

The three one-week modules, to be held in Barcelona, Los Angeles and New York in May, September and October 2014 respectively, include face-to-face meetings with key figures from leading media companies.

TRAIN THE TRAINERS

In February 2014, EUROVISION ACADEMY launched its second Journalism School project with EBU Bulgarian Member BNR. The venture, which helps individual Members foster home-grown talent by establishing their own Journalism Academy, started in 2012 in partnership with Radio Algeria.

After a first-stage module, experienced journalists become independent in-house trainers, applying the framework of a methodology and structure that includes training modules, a curriculum, the selection process, reporting, continuous evaluation of participants and self-renewal.

The first 11 young journalists have now graduated from Radio Algeria Journalism Academy. In 2013, the second and third batches were selected from a pool of more than 70 applicants. They are due to graduate in 2014.

DIGITAL MEDIA LITERACY STRATEGY

PSM organizations wage war against the digital divide and social exclusion. They facilitate citizenship and support the creative economy. A digital media literacy strategy not only helps a public service broadcaster fulfil its mission, it increases audience reach and engagement, provides a creative dimension and offers partnership potential.

In 2013, the EUROVISION ACADEMY developed a unique Master Class to help broadcasters and their partners formulate a strategy together with a framework of programmes and initiatives to boost the digital media literacy skills of audiences, especially children. Participants learn by understanding the various components of digital media literacy and review successful case studies and examples of outstanding programmes.

IMPS

The Integrated Media and Technology Strategies (IMPS) course addresses the organizational, editorial and technical issues that arise when sharing news and sports content using integrated production facilities.

Since its launch in 2012, EUROVISION ACADEMY has organized eight Theme Visits to converging newsrooms operated by EBU Members, most recently DR (Denmark), SR (Sweden) and RTL (Luxembourg). This has led EUROVISION ACADEMY to offer two new Master Classes:

- 'Organizing and Managing Digital Multiplatform Newsrooms' is for news managers and strategists in charge of rethinking the production process in their newsrooms.
- 'Efficient Workflows for Integrated Newsrooms' addresses the crucial issue of designing production workflows that correspond to the evolving needs of both journalists and audiences.

Discover more:
ebu.ch/academy

ACADEMY PROGRAMME

From April 2013 to March 2014, EUROVISION ACADEMY ran:

- **73** programmes
- **41** workshops
- **18** master classes
- **6** master courses
- **4** Network & Learn events
- **3** themed visits
- **1** open enrolment

* Financial Times, May 2012

STRATEGIC EVENTS

The EBU stimulates important conversations about industry trends, emerging technologies and effective strategies through assemblies, specialized gatherings and themed forums. The Strategic Events team is responsible for applying a consistently high standard, by offering real opportunities for networking, learning, sharing ideas, and being inspired.

As the creator of communities that support our mission, our goal is to exercise financially sound event management by developing user-pay events that are open to delegates from the industry, coordinating annual assemblies and organizing other major events in partnership with Members or third-party organizations.

NEWS XCHANGE

In November 2013, more than 500 media professionals gathered in Marrakech for the world's most varied and comprehensive conversation about the ever-changing, time-is-money news business. Since its inception in 2002, the News Xchange has become the news industry's must-attend event. Eleven years on, 'NX', as it is known to regulars, has ballooned in terms of the number of delegates, the richness and variety of content, and the weightiness of its speakers and contributors. In its twelfth year, the event attracted professionals from

more than 50 countries including, for the first time, Iraq, Oman, Brunei, Jamaica, Ivory Coast, Sudan and Libya. A key-note address from CNN's award-winning chief international correspondent Christiane Amanpour was among the highlights, which also included workshops ranging from Design Thinking to YouTube's role in Bringing the News, and from Live Broadcasting to Technology's Role in Broadcast.

ROSE D'OR

2013 saw EUROVISION take back responsibility for the Rose d'Or, the world's most prestigious entertainment awards. In doing so, the event was restored to its origins. The awards were created in 1961 as a celebration of quality programming by Marcel Bezençon, the visionary behind the EUROVISION Song Contest. Industry reaction was positive. Entries soared compared to the previous year: 327 programmes were submitted from 129 production companies and broadcasters in 31 countries worldwide, a 38% increase on 2012. This year's event, which will be held in Berlin on 17 September alongside the EUROVISION Creative Forum, sees fresh innovation. Entries have been invited from the broadest ever range of media platforms, to include online video and radio, as well as television.

MEDIA SUMMIT

The 2013 Media Summit, a combined EUROVISION and EURORADIO event, was held in Brussels during May, attracting more than 600 of Europe's finest producers and commissioners, as well as industry experts, decision-makers and contributors across all genres. As an industry forum, the event revolved around the art of storytelling and its evolution in the future media ecosystem. Whether through fiction, comedy, the arts or even game-shows, it's the story that keeps our audiences not only watching but, crucially, emotionally engaged in our programmes. The Media Summit approaches this from the three angles of Learning, the Future, and Inspiration. This year's Media Summit will be held in Vienna on 28 May.

EVENT HIGHLIGHTS

10,000 delegates per year
250 networking events
13 EBU assemblies



ACTIVE SOLIDARITY

2013 saw the EBU Partnership Programme (EPP) boost activities to strengthen public service media in the Balkan EU accession countries: Albania, Bosnia & Herzegovina, Croatia (which joined the EU in July 2013), Kosovo, FYR Macedonia, Montenegro and Serbia.

Under a Memorandum of Understanding signed in 2012, the European Union in March formally backed a two-year EBU action plan with EUR 500,000 of EU funding.

By the end of the year, the EPP had rolled out training workshops on public service news in each of these countries, plus a regional Train the Trainers seminar to multiply the benefit. The EPP also organized three regional conferences: PSM and the citizen (Podgorica); PSM and Roma minorities (Pristina); and PSM and minorities (Novi Sad).

A concrete outcome was an exchange of news on topics relating to Roma minorities through the EUROVISION Regional News Exchange (ERNO) in Sarajevo.

MAKING PSM INDISPENSABLE

European Commissioner Stefan Füle has indicated a second Memorandum will be signed to strengthen PSM in the EU's so-called eastern partnership countries, and in the neighbourhood countries to the south of the Mediterranean.

Meanwhile the EPP will continue its work – independently of such an MoU – notably with training and/or strategic assistance for the EBU's Members in Georgia, Moldova and Ukraine. Support has also been offered to BTRC (Belarus), Ictimai (Azerbaijan), and both Public Radio and Public Television of Armenia.

In Algeria, the EPP supported EUROVISION ACADEMY in creating tailor-made training in change management at ENTV. In Tunisia, the EPP played a role in setting up the audiovisual authority.

Alongside work in the EU accession and neighbourhood countries, the EPP has continued to support other Members eligible for special assistance. In 2013-14, it organized, financed or co-financed support in various fields for EBU Members in Bulgaria, Cyprus, Lithuania, and Romania.

A key plank of the EPP's strategy is to build alliances with other bodies that understand the importance of public service media. These include not only the European Union, but also the Council of Europe, the Organization for Security & Cooperation in Europe, and UNESCO.

COMING UP

The EBU is working with media professionals from the Balkans to develop the first investigative journalism training programme for public service media in the region.

In partnership with the Technology & Innovation Department, the EPP will also organize a regional meeting in Zagreb aimed at archiving the audiovisual history of EBU Members in the region, and agreeing common digital standards for future exchange.

A regional conference on the transition from state to public service broadcasting is to be held in the Georgian capital of Tbilisi before the end of 2014.

ABOUT THE EBU PARTNERSHIP PROGRAMME

The EPP works to strengthen Members with limited finances or other special needs. It aims to reinforce the core values of public service media through the EBU's key principle of solidarity.

Assistance may take the form of consultancy (for example, on strategy development, media law, archiving, or the digital switchover), provision or sponsorship of training in cooperation with EUROVISION ACADEMY, regional conferences on key PSM issues, political interventions (e.g. on financing or independence), or other specific actions on request.

Discover more:
ebu.ch/partnership



ADVOCACY & INFLUENCE



The EBU works at the highest levels, nationally and internationally, to achieve legal and technical frameworks that work best for public service media.

PUBLIC AFFAIRS

“The Public Affairs & Communication Department has dedicated itself to laying the foundations for a sustainable future for the EBU community through its role as the voice of PSM. Our goal is to contribute to the development of modern PSM strengthened by innovation drawn from a solid base of knowledge and a multidisciplinary approach: working more openly with civil society and Members as we tackle key subjects, such as media convergence and defending free-to-air media delivery.”

Guillaume Klossa, Director,
Public Affairs & Communications
Department

The impending 2014 EU elections gave added urgency to EU policy developments, with the institutions keen to propose new laws and launch new initiatives before the poll. In this context, the EBU mobilized its political, legal, communications and technical knowhow to advocate on key issues, such as media regulation, media delivery, copyright, international trade and EU external relations.

EBU Brussels office staged events to give the EBU and its Members a showroom to demonstrate PSM-led initiatives and innovations. EBU Lunchtime Talks, now a regular feature for media policy experts in Brussels, explored issues such as the importance of radio spectrum for broadcasting, how PSM programmes support Roma integration and the hybrid future of radio.

AUDIOVISUAL MEDIA CONVERGENCE

As the continuing EU debate on audiovisual media convergence became better defined during 2013, the EBU held ‘Engage, Empower, Enjoy’, during the EBU Media Summit in Brussels in May. This conference helped stoke the convergence discussion by focusing attention on the future of the media ecosystem as a whole.

The EBU compiled a comprehensive overview of the key policy issues, challenges and opportunities posed by audiovisual media convergence in response to the European Commission’s public consultation process, which will provide a basis for future EU audiovisual policy discussions.

Giving a single, coherent voice to European PSM, the EBU argued that content of public value deserves prominence. The EBU also made the case for net neutrality and insisted on the importance of investment in content and high standards for all audiovisual services in Europe. As a consequence, EBU positions were carried by European Parliament reports on Connected TV and Audiovisual Media Convergence.

SUSTAINABLE PSM FOR EU ACCESSION

The European Commission reaffirmed its recognition of the pivotal contribution of PSM to sustainable democracy and the

EBU’s vital supporting role in the process. New guidelines laid down by the EU executive to support media freedom and integrity in EU enlargement countries cited the presence of a viable public service broadcaster as a ‘second pillar’ for countries aspiring to join the EU.

The guidelines echoed several resolutions adopted by the European Parliament, with the EU’s elected representatives consistently underlining the importance of sustainable and independent PSM when evaluating the progress of the western Balkan countries and Turkey towards EU accession.

EBU LAUNCHES PROFESSIONAL NETWORK FOR TOP MEDIA WOMEN

In February 2014, Director General Ingrid Deltrenre invited women in the top tier of Europe’s media industry to attend the inaugural Women Executives in the Media (WEM) summit.

The annual forum, founded to promote gender equality in the media, brings together women media professionals with similar profiles to share ideas and experiences.

Focus was on the future for quality journalism, the dual European model of broadcasting, and the importance of a network for women executives.



THE OPEN INTERNET

The European Commission's draft net neutrality law, issued in September 2013 as part of a wider "Connected Continent" package, fuelled a major discussion on how data traffic should be controlled and managed. Beyond an argument about how much can be charged for a reliable internet connexion there was a much more detailed debate on the future of Internet as a common, open resource for humankind.

In all relevant policy forums and meetings, the EBU consistently voiced its full commitment to an open, transparent and secure internet, and shared its belief that the value on the internet as a public good, a pillar of media pluralism and a driver of innovation should not be harmed. Wherever possible, the EBU joined forces with civil society and the 'dotcom industry' to make clear that the open internet is a prerequisite for informed citizenship and online innovation.

The EBU can so far warmly welcome the European Parliament's recently adopted amendments to the "Connected Continent" package, with a clear non-discrimination principle bringing stronger guarantees for the open internet. Ensuring that these provisions become law will however require concerted action by the EBU and its Members to urge the Member States of the EU to confirm the choices made by the European Parliament.

In international talks, the EBU is also represented at the highest level in the Internet Governance Forum, where it defends public

interest and net neutrality for the sake of privacy, cultural and linguistic diversity and the rights of content creators.

EU-US TRADE NEGOTIATIONS

Audiovisual services have traditionally been excluded from the scope of free trade negotiations between the EU and other parts of the world. The EBU supports this approach because it gives EU Member States the flexibility to shape their audiovisual policies and underpin media pluralism, cultural diversity and consumer protection.

The EBU was therefore deeply concerned by the potential inclusion of audiovisual services in the EU mandate for EU-US trade negotiations in June 2013. Thanks to a major campaign backed by the EBU, the exclusion of audiovisual services from the EU negotiating mandate was ensured in extremis.

As the negotiations continue, the EBU will carefully monitor its state of play to ensure that the European audiovisual model is not called into question. The freedom of States to take effective audiovisual policy measures, both regulatory and financial, in a convergent digital environment, must be fully safeguarded.

HIGHLIGHTS

- **110** meetings with EU policy-makers
- **25** policy hearings attended
- **5** EBU events in Brussels to promote PSM



PRESERVING SPECTRUM

Almost half the EU population watches TV via terrestrial broadcasting. It gives viewers affordable, reliable and universal access to television of public value, reflecting the very objectives and values of PSM in Europe. It offers all citizens access to impartial information, to uphold informed citizenship and democracy.

The radio spectrum required to deliver a competitive service has however been eroded by successive national decisions made possible by World Radio-communication Conferences, with the massive mobile telecoms industry being allocated slices of spectrum for their mobile broadband services. There is a real risk that new LTE/4G services will interfere with the terrestrial services watched by hundreds of millions of viewers.

Against this backdrop, the EBU is campaigning to maintain the finite resources that are indispensable for the operation of digital terrestrial TV (DTT) throughout the year ahead of crucial International Telecommunication Union discussions in 2015. The EBU is also making the case for terrestrial broadcasting in several national, European and international frameworks as part of a concerted advocacy campaign combining technical, legal and political expertise.

RADIO'S HYBRID FUTURE: SMART RADIO

The EURORADIO-led initiative to assure the hybrid future of radio by integrating free-to-air broadcast chips into every mobile device under the Smart Radio banner is harnessing global momentum.

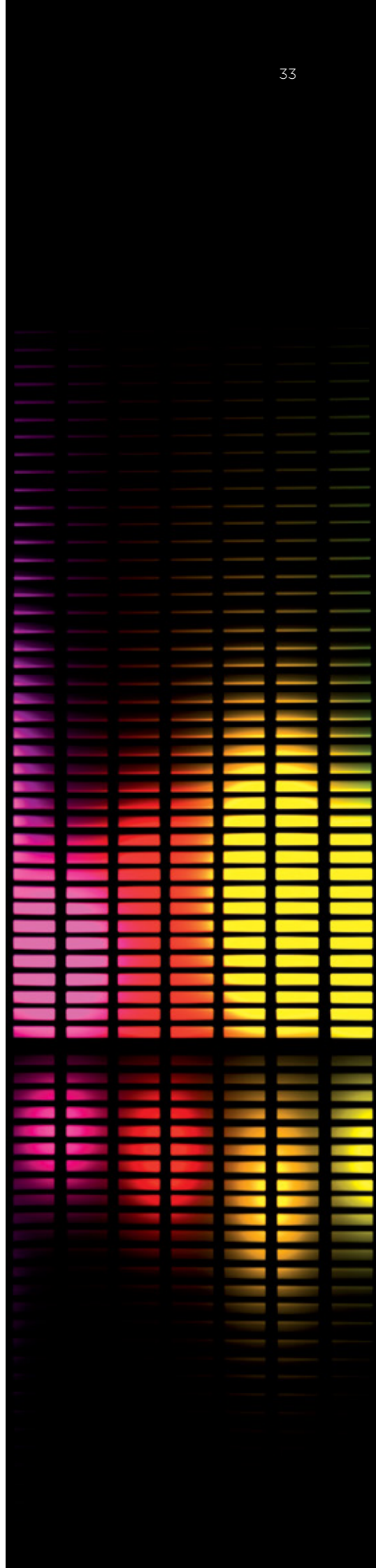
Over the past year Smart Radio has won broad European support, with seven major commercial radio broadcasters and associations backing the campaign, together with 11 public service broadcasters.

The objective is to make electronics manufacturers include free-to-air radio reception in all cars and mobile devices. Chips that can handle analogue, digital terrestrial and internet radio are readily available.

The bundled support of public service and commercial radio strengthens arguments for the car industry, mobile networks and smartphone operators: hybrid broadcasting is the way ahead.

DIGITAL RADIO

In the past 12 months, the EBU has campaigned actively to promote digital radio. In several EBU countries, digital radio has taken a clear step forward. Norway will be the first to shut off FM completely, possibly as early as 2017. The EBU has encouraged this trend through concentrated lobbying and networking. EBU digital radio experts have attended several conferences, delivering keynotes and participating in panel discussions to promote the case for digital radio.



LEGAL

“The closure last summer of Greek public broadcaster ERT raised fundamental legal questions about where State control ends and the autonomy of public service broadcasters begins. While the social implications of this shocking decision were clear, we commissioned a study to analyse its legal significance through the prism of Article 10 of the European Convention on Human Rights. Its findings provided a robust base upon which we now build compelling legal arguments for preserving public service media continuity, as well as favourable legislative frameworks and sustainable funding. Unfortunately this experience shows that we will need to be ready to react quickly to assist Members in jeopardy, to provide expert legal advice and advocate on their behalf at national and international levels.”

Jane Vizard, Director, Legal & Internal Affairs Department

CISAC CASE AT THE EUROPEAN COURT

The EBU intervened in the CISAC case before the European General Court, appealing against the European Commission's decision that found the online music rights collective licensing system to be a breach of EU competition law. With the help of the EBU's intervention, the General Court annulled the Commission's decision, thereby safeguarding contractual arrangements that allow EBU Members to obtain a blanket licence for the music world repertoire from their national collecting societies.

PUBLIC PROCUREMENT

In early 2014, the European institutions formally approved a new Public Procurement Directive (replacing Directive 2004/18/EC). This followed an extensive public consultation, started in December 2011, to which the EBU and its Members contributed with a number of proposed amendments. Overall, the new Directive represents a step forward that should improve the procurement process. The outlook is promising with regard to direct implications for the broadcasting sector. Public service media, considered as a "public sector body" within the meaning of the Directive, still benefit from the "broadcasting exclusion" that has been maintained and whose scope has been adapted in accordance with the Audiovisual Media Services Directive 2010/13/EU and the convergent environment. Moreover, PSM can make significant savings or reduce costs on a number of services with simplified procedures and rules.

BUSINESS LEGAL SUPPORT

Throughout the year, the Business Legal Team continued to provide legal support for Members, EBU departments, subsidiaries and offices worldwide in the areas of business, sports and corporate law, and assist in the evaluation of risks associated with concluding contracts.

In 2013, over 500 contracts were drafted, reviewed and negotiated. The business lawyers were involved in strategic projects in all areas involving the EBU including Media (e.g. the EUROVISION Song

Contest), Sports & Business (e.g. Sports Rights Acquisition Rules & Procedures), and Network (e.g. TTF).

The Business Legal Team will continue to provide active legal support for ongoing (e.g. FNRMN/FUNA) and future projects to meet the objectives and goals of the EBU.

ERT CASE: PSM & ARTICLE 10 ECHR

The Greek government's sudden closure of public broadcaster ERT in June 2013 raised an important legal question. Was such a step entirely within the political discretion of a government, or should Article 10 (freedom of expression and information) of the European Convention on Human Rights (ECHR) limit such State action?

To study the issue, the EBU organized a round-table debate on the issue in Athens in October 2013, with leading experts. It also commissioned a legal study from Prof. Walter Berka of Salzburg University and Prof. Hannes Tretter of Vienna University, which was finalized in December 2013.

The experts concluded that Art. 10 ECHR offers existing public service media double protection. Firstly, any State measure that reduces PSM capabilities needs to be justified in terms of legitimate aims. In other words, any measure that is disproportionate or arbitrary is prohibited. Secondly, States have a positive obligation to ensure media pluralism at all times, and in this context they must also evaluate the necessary contribution of PSM to a pluralistic media landscape.

SPORTS RIGHTS ACQUISITION

Following a process started in 2012, the EBU Legal Department provided legal assistance and support for the revision of the Sports Rights Acquisition Rules & Procedures to ensure that they were fit for purpose and able to reflect the day-to-day practice of the Sports & Business Department. The proposed amendments were mainly to clarify the Rules & Procedures and ensure that they allowed EBU's sports rights acquisition strategy to be carried out in the most effective way.

EU COPYRIGHT REVIEW

In preparation for the next term of the EU Commission the EBU Legal Department is heavily involved in the legal review of the copyright framework in Europe. Together with its Members, the EBU has developed various proposals for copyright reform, in order to improve the licensing process for multiplatform and cross-border use of Members' programming.

The EBU calls in particular for increased legal certainty for Members' online services and for rules that facilitate rights clearance for such services. This would ensure that audience needs are met, reduce administrative burdens and allow investment in new content and services to continue.

The EBU has also submitted a response to the EU Commission on numerous other issues, such as on exceptions and limitations, hyperlinking, standard identifiers, terms of protection, text/data mining, user-generated content, and enforcement.

THE NETWORK

The EBU operates the world's largest transmission network, partnering with sports federations and rights-owners to deliver live sport and events to the broadest possible audiences.





FUTURE-PROOFING

“For the EUROVISION Network, 2013 has been our busiest and most successful year yet. We carried out a number of technological advancements that mean we now manage the biggest and most sophisticated broadcast network in the world. The year was marked by cost-effective delivery of new services and new sports events. We delivered savings through the deployment of the groundbreaking Hypermux technology over satellite, and improved operational efficiency of our booking and management systems. Our lifeblood remains live event delivery, where we continue to provide innovative and highly reliable services to key customers, such as UEFA Champions League and Europa League, Formula 1 and NBA basketball.”

Graham Warren,
Director, Network

TRANSMISSIONS BUSINESS

During 2013 EUROVISION's transmission business went from strength to strength, delivering on the major new contracts secured in the preceding year and securing some new partners in the process.

Working closely with elite world sports federations and rights-owners, EUROVISION consolidated its position as the place to go for delivery of live sports content from and to anywhere in the world.

Global distribution of our growing roster of events is a complex challenge, and one that puts demands on the network that must be well managed and monitored at all times. But a number of technological and workflow

improvements have given us a critical edge over the competition, which is extremely positive for EUROVISION's industry-leading reputation.

New transmission deals include World Superbike Championships and World Ice Hockey Championships, while we have renewed the MotoGP contract with FIM for another three years.

NETWORK EVENTS 2013-14

Football

- 2014 FIFA World Cup Brazil™
- UEFA Champions League™
- UEFA Europa League™
- UEFA EURO 2016™ qualifiers

Motorsport

- Formula 1™
- MotoGP™
- Superbike™

Grand Slam Tennis

- French Open
- US Open
- Wimbledon

Athletics

- IAAF World Indoor Athletics Championships

Cycling

- Le Tour de France
- La Vuelta a España

Others

- NBA basketball
- FIBA Basketball World Cup in Spain
- PGA Golf
- Snooker (PTC Tour and Championships)
- World Ice Hockey Championships
- FIS World Alpine and Nordic Skiing Cups

FOCUS ON FUNA

The Future Network Architecture (FUNA) project gained added impetus this year with a number of important investments in network upgrades and additions being made. As a consequence, the EUROVISION satellite network is now not only the largest, most wide-reaching of its kind, but arguably also the most technologically advanced anywhere.

FNRMN PROJECT

The FUNA News & Radio Mandatory Network (FNRMN) project, which was launched to replace the satellite contribution network for the News Exchange, is on scope, on time and on budget. The project, which is due to deliver by the end of 2014, ushers in a new era of hyper-efficient and powerful network operations.

The EBU has been laying the groundwork to supply each of its 62 News Exchange Members with new HD-capable and future-proofed terminals that support both file transfer and live news. A pilot project will commence in April with five Members testing the compact two-way VSAT terminals. As they are much cheaper to operate and maintain as well as more efficient than the existing satellite antennas, the FNRMN project is set to generate significant reductions in the cost of the News Exchange.

FIBRE NETWORK AND ETHERNET

Upgrading large portions of the fibre component of the EUROVISION Network from SDH to Ethernet technology is already beginning to reap the significant predicted benefits. The main fibre upgrades under this scheme have now been completed. The Asia segment of the FiNE fibre network was moved to Ethernet in 2013, while the migration of the European side finished in March 2014.

Not only does this key enhancement save us more than CHF 2 million per year, but the capacity and reach of the fibre component of the EUROVISION Network is markedly increased as well.

WORKFLOWS & AUTOMATION

The improvement of IT tools and systems to keep up with the three-year evolution of the satellite and fibre infrastructure is a natural, necessary next step. EUROVISION is now upgrading the management, control and automation of the way it operates the network to make it easier to fully exploit the capabilities. The project has already delivered a number of very worthwhile improvements, with more on the way.

BIG STAR HYPERMUX

In August 2013 EUROVISION launched the largest, most advanced contribution multiplex platform as a future-proof upgrade to the global satellite network.

Hypermux, which went live first in the Asia and Americas segments of the EUROVISION Network, is a unique, EBU-designed solution that significantly boosts network efficiency, flexibility and security. Hypermux was subsequently rolled out to the European footprint of the network.

With three months from conception to delivery, Hypermux substantially increases the transmission capacity of EUROVISION's satellite transponders in these regions by up to 50%, while flexibly handling a wide array of video and data feeds. Hypermux is also more resistant to satellite interference, and it simplifies the set-up arrangements for the customer while handling all types of video and data.

Hypermux will also benefit from EUROVISION's extensive disaster recovery capabilities, with fully backed-up hub facilities in various locations.



THE UNION

The EBU is a union of equals, public service media with common values. By sharing resources and cooperating freely, PSM grow stronger and make an enhanced contribution to the societies they serve.





MONEY MATTERS

“The overall financial situation of the EBU is sound, despite a difficult economic environment and a strong Swiss franc that has an unfavorable impact on our transmission business.

Within the Finance Service a project to improve the tools that support the effectiveness of all EBU departments is under way. Further development of the new ERP implemented in January 2014 and other process and systems changes will enhance the quality of information on which operational decisions are based and support the new organizational priorities that will arise from Vision2020.”

Wallace Macmillan,
Chief Financial & Administrative
Officer

STATEMENT OF ACTIVITIES

The reduction in both operating income and operating expenditure was principally due to the high level of both revenues and costs generated in 2012 by major sporting events, notably the London Olympic Games and UEFA competitions.

Within operating income, membership fees were again reduced by CHF 2.0 million in line with the General Assembly decision to earmark reserves from the 2012 surplus for that purpose. Mandatory charges for the Permanent News Network were reduced by a further CHF 0.5 million.

In total, operating income decreased by CHF 631 million. The reduction was mainly due to a fall in income from the sale of sports rights and lower sport-related transmissions, as well as the revenues arising in 2012 from special sports operations for the London Olympic Games.

The reduction in almost all categories of operating expenses also reflects in the main the reduced cost of sports rights and lower sports-related operational activity, reflected in particular in network expenses, operations expenses, travel expenses, fees and other expenses in respect of sports events.

The impairment credit is due to the utilization of a write-down in 2012 of the work-in-progress carrying value of the FIS 11-13 skiing contract, the full value of which has been charged within acquisition of rights, in anticipation of lower revenues.

The increase in the depreciation charge is caused by a programme of higher investment in replacing network assets that have exceeded their useful life, to improve network efficiency and security and to support sports and news transmissions, which commenced in 2012. The reduction in net financial result is due to unusually high interest income in 2012 related to the funding structure for the London Olympic Games as well as higher exchange losses.

The net surplus for the period of CHF 0.1 million (2012: net loss of CHF 16.1 million) is after incurring costs or revenue reductions totalling CHF 9.3 million (2012: CHF 20.4 million) in the period for which earmarked reserves had previously been set aside by the General Assembly. In both 2013 and 2012 these mainly relate to sports events and membership fee reductions.

Excluding these anticipated unusual costs and revenue reductions, the underlying result would be a surplus of CHF 9.4 million, a substantial improvement on the equivalent 2012 value of CHF 4.3 million.

STATEMENT OF ACTIVITIES

All figures in '000 CHF

For the years ended
31.12.2013 31.12.2012

Sales of Rights	168'021	731'559
Network Sales	115'777	181'375
Contributions from Members	29'727	30'039
Other Revenues	73'626	75'465
Operating Income	387'151	1'018'438
Acquisition of Rights	(154'290)	(747'601)
Release of Impairments / (Impairments)	7'781	(6'440)
Network Expenses	(60'783)	(65'462)
Operations Expenses	(50'279)	(64'194)
Employee Benefit Expenses	(73'268)	(70'574)
Travel Expenses	(7'827)	(24'169)
Fees	(15'229)	(19'192)
Depreciation of Fixed Assets	(15'319)	(14'190)
Provisions for Doubtful Debtors	(810)	(500)
Other Expenses	(17'358)	(24'743)
Operating Expenses	(387'382)	(1'037'065)
(Loss) from Operations	(231)	(18'627)
Net Financial Result	907	3'390
Surplus/(Loss) for the Year before Taxation	676	(15'237)
Income Taxes	(580)	(850)
Net Surplus/(Loss) for the Year	96	(16'087)

Note on proposed allocation of earmarked reserves:

Earmarked reserves have previously been set aside in anticipation of certain specific costs and charges arising in 2012 and 2013. They stand in relation to the net results for the year as follows:

	2013	2012
Net surplus/(loss) for the year	96	(16'087)
Reserves earmarked against specific costs and charges	9'346	20'357
Surplus for the year before costs and charges covered by earmarked reserves	9'442	4'270

BALANCE SHEET

The overall value of the balance sheet is largely unchanged in 2013. Within both assets and liabilities there has been a value movement from the non-current to the current categorization. In the main this reflects the increased proximity of major sports events for which values are reflected in accounts receivable, work in progress, and received in advance, as well as a largely compensating movement between cash and cash equivalents and short-term financial liabilities, reflecting the year-end snapshot of bank account balances.

BALANCE SHEET

All figures in '000 CHF

	31.12.2013	As at 31.12.2012
Current Assets		
Cash and Cash Equivalents	84'288	111'405
Accounts Receivable and Accrued Revenues	155'075	139'841
Work in Progress – Short-Term	146'897	66'859
Other Short-Term Assets	132	280
Financial Assets	77	127
Total Current-Assets	386'469	318'512
Non-Current Assets		
Work in Progress – Long-Term	15'109	93'357
Other Long-Term Assets	486	215
Total tangible assets Net	55'951	52'351
Total Intangible Assets Net	10'336	6'020
Total Non-Current Assets	81'882	151'943
Total ASSETS	468'351	470'455
Current Liabilities		
Accounts Payable and Accrued Expenses	38'590	49'425
Received In Advance – Short-Term	237'345	25'773
Short-Term Financial Liabilities	485	36'475
Other Short-Term Liabilities	430	1'156
Total Current Liabilities	276'850	112'829
Non-Current Liabilities		
Received In Advance – Long-Term	24'478	193'727
Other Long-Term Liabilities and Provisions	13'461	11'146
Total Non-Current Liabilities	37'939	204'873
Association's Equity		
General Reserves	71'583	95'254
Earmarked Reserves	81'941	73'524
Surplus for the Year / (Loss)	96	(16'087)
Cumulated Translation Adjustment	(58)	62
Total Equity	153'562	152'753
Total LIABILITIES & EQUITY	468'351	470'455

CASH-FLOW STATEMENT

The high net cash-flow from operating activities in 2013, and the low value in 2012, are largely due to the timing of cash inflows and outflows relating to the major sports events in the 2012-2014 period. The level of investment in fixed assets was largely unchanged.

CASH-FLOW STATEMENT

All figures in '000 CHF

For the years ended
31.12.2013 31.12.2012

Cash flow from operating activities

Net Surplus / (Net Loss)	96	(16,087)
Depreciation	15'319	14,190
Loss of Value on Fixed Assets	(49)	(73)
Interest Income	(1'304)	(3,269)
Post-retirement Benefits	(218)	(147)
Provision for Doubtful Debtors	810	500
Adjustments of Earmarked Reserves	8'418	(16,960)
Adjustments of General Reserves	(8'588)	16,165
(Increase)/Decrease in Inventories	7	46
(Increase)/Decrease in Debtors and Other Receivables	(16'175)	84,420
(Increase)/Decrease in Work in Progress	(1'790)	547,820
(Increase)/Decrease in Creditors and Other Payables	(9'027)	(28,029)
(Increase)/Decrease in Advance Payments	42'322	(598,713)
Net Cash Flow from Operating Activities	29'821	(137)

Cash Flow from Investing Activities

Tangible Assets Acquisition	(16'591)	(24,803)
Tangible Assets Disposals	99	73
Intangible Assets Acquisition	(6'715)	(200)
Intangible Assets Disposals	21	-
Interest Received	1'306	3,269
Net Cash Flow from investing Activities	(21'880)	(21,661)

Net Variation in Cash & Cash Equivalents	7'941	(21,798)
---	--------------	-----------------

Cash & Cash Equivalents at beginning of period	76'341	98,139
Cash & Cash Equivalents at end of period	84'282	76,341
Net Variation in Cash & Cash Equivalents	7'941	(21,798)

GOVERNANCE

GENERAL ASSEMBLY

The General Assembly elects the members of the Executive Board, approves the strategy, the budget, the annual accounts of the past year, and the annual reports of the boards and committees.

The General Assembly is the highest decision-making body of the EBU.

It meets twice a year: the summer session includes all Members and is hosted by a Member organization; the December session is limited to Active Members and is held in Geneva.

EXECUTIVE BOARD

The Executive Board defines the EBU's position on major regulatory issues as well as EBU policy on matters of strategic importance. The Executive Board is responsible for ensuring the implementation of the EBU's strategy and policy.

The Executive Board meets around seven times a year and appoints the EBU Director General and the directors, and proposes the admission or expulsion of Members to the General Assembly.

Its 11 Members are senior representatives of Member broadcasters and are elected by the General Assembly for a two-year tenure. Five bodies report directly to the Executive Board: the Audit Committee and the Personnel Committee (advisory bodies), the Statutes Group and the Finance Group (experts groups) and the Operations Council. The members of the Audit Committee and the Personnel Committee are all members of the Executive Board.

Discover more:
ebu.ch/governance



EBU Executive Board

MANAGEMENT

The Director General manages the EBU, carries out the strategy as approved by the General Assembly, and is responsible for achieving EBU objectives. Directors report to the Director General.

ANNUAL SPECIALIZED ASSEMBLIES

Full participation of Members in the EBU's activities is ensured, in particular, through specialized assemblies in all major sectors: radio, television, sports, news, technical, legal and public affairs, human resources, internal audit and finance. The assemblies provide Members with the opportunity to explore major strategic themes, network, and exchange information about studies, projects and expertise. The assemblies elect committee members and approve their respective annual objectives.

COMMITTEES

The Radio, Television, Sports, News, Technical and Legal & Policy Committees provide direction for strategic or operational activities.

EXPERTS GROUPS

In all sectors of the EBU's activities, Members interact and contribute to the work of the organization through experts groups. Participation is open to all Members and brings together specialists on specific topics to achieve a particular goal. Through collaboration, experts groups achieve consensus, adopt positions and exert influence.



GOVERNANCE STRUCTURE

EBU GENERAL ASSEMBLY

SPORTS ASSEMBLY

NEWS ASSEMBLY

LEGAL & PUBLIC AFFAIRS ASSEMBLY

SPORTS COMMITTEE

Sven Lescuyer (Chair, FT)
Jan Rosendal (Vice-Chair, DR)
Natalia Tolkacheva
(Vice-Chair, RTR)
Jesus Alvarez (RTVE)
Michael Amsinck (ZDF)
Jean Brogle (SSR)
Francis Cloiseau (FT)
Adrian Fikentscher (ARD)
Yolanda Garcia (RTVE)
Ian Haythorwaite (BBC)
Jaroslaw Idzi (TVP)
Marko Kaljuveer (ERR)
Rachel Knight (BBC)
Christa Kurzweil (ZDF)
Ryle Nugent (RTE)
Jan Olsson (SVT)
Giuseppe Pasciucco (RAI)
Maria-Cristina Sandor (RAI)
Klaus-Werner Schulz (ARD)

NEWS COMMITTEE

Asun Gomez Bueno
(Chair, TVE)
Benoit Balon-Perin
(Vice-Chair, RTBF)
Gudrun Gutt (Vice-Chair, ORF)
Gerard Van den Broek (NOS)
Geertje Bal (VRT)
Fiona Dodd (ITN)
Joëlle Dray (TF1)
Morana Kasapovic (HRT)
Reijo Lindroos (YLE)
Cathy Milner (RTE)
Servet Sayma (TRT)
Ingrid Thörnqvist (SVT)
Petra Zilken-Leitgeb (ZDF)

LEGAL & POLICY COMMITTEE

Peter Weber (Chair, ZDF)
Simona Martorelli
(Vice-Chair, RAI)
Jimmy Ahlstrand (STR/SVT)
Jürgen Burggraf (ARD)
Khalid Hadadi (UKIB/C4)
Marit Ingves Bacia (YLE)
Nathalie Léger (GRF/FT)
Salvatore Lo Giudice (RAI)
Josef Lusser (ORF)
Todor Malezanski (MKRTV)
Lidia Márton (HU/MTV)
Milen Mitev (BNR)
Olav Nyhus (NRK)
Ronald Vecht (NPO)
Daniel Wilson (BBC)
Krzysztof Wojciechowski
(PRT/TVP)

SPORTS RIGHTS BOARD

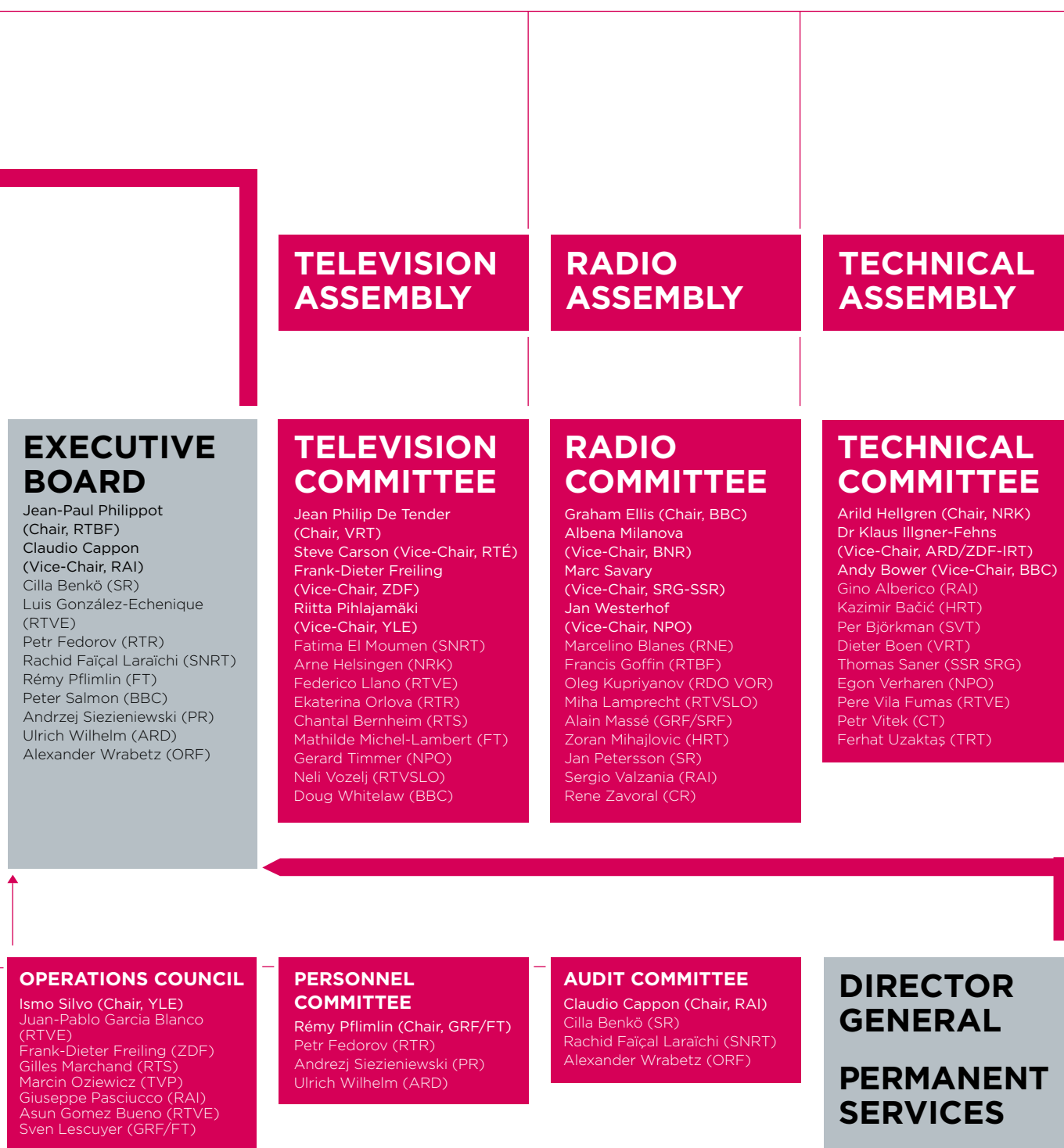
Ingrid Deltene (Chair, EBU)
Yolanda Garcia Cuevas (RTVE)
Jean Copsidas (Chair, Finance
Group)
Harald Dietz (SWR/ARD)
Stefan Kürten (EBU)
Sven Lescuyer (Chair, Sports
Assembly)
Giuseppe Pasciucco (Nominee
EUROVISION Operations
Council)
Vacancy (EBU Executive Board
nominee)

FINANCE GROUP

Jean Copsidas (Chair, FT)
Paolo Biffani (RAI)
Milan Cimirot (Czech TV)
Brian Galea (PBS)
Jürg Schöffler (SRG)
Beverley Tew (BBC)
Viktor von Oertzen (SWR/ARD)

STATUTES GROUP

Krzysztof Wojciechowski
(Chair, PRT/TVP)
Peter Weber (Vice-Chair, ZDF)
Sylvie Courbarien Le Gall
(GRF/FT)
Giacomo Ghisani (RV)
Olav Nyhus (NRK)
Ronald Vecht (NPO)



ORGANIZATIONAL STRUCTURE

DIRECTOR GENERAL

Ingrid Delténre

PUBLIC AFFAIRS & COMMUNICATIONS

Guillaume Klossa

Peter Vickers

Deputy Director Public Affairs & Communications

Nicola Frank

Head of European Affairs

Roberto Suárez Candel

Head of Media Intelligence

Michelle Roverelli

Head of Communications

Torben Eriksen

Chief Digital Officer

Maud Rochat

Head of Knowledge & Information Management

Olga Rijavec

Strategic Events

David Lewis

Head of Member Relations

Giacomo Mazzone

Head of Institutional Relations

Radka Betcheva

Senior Project Manager, Partnership Programme

SPORTS & BUSINESS

Stefan Kürten

Pascal Fratellia

Head of Sports Rights - Football

Ingolfur Hannesson

Head of Sports Rights - Winter & Indoor Sports

Julien Ternisien

Head of Sports Rights - Summer Sports

Alan Jones

Head of Business Development

Agnieszka Czarska

Head of Marketing

Jean-Claude Gisiger

Head of Sales & Business Services, Network

Angélique Ernoul

Ancillary Rights Manager

Philippe Mounier

Head of Sports Rights Finance & Administration

MEDIA

Annika Nyberg Frankenhaeuser

Jeff Dubin

Head of News & Events

Nathalie Labourdette

Head of EUROVISION ACADEMY

Jon Ola Sand

Executive Supervisor EUROVISION Song Contest

Bettina Brinkmann

Head of TV

Christian Vogg

Head of Radio

Michael Mullane

Head of Strategy & Future Media

LEGAL & INTERNAL AFFAIRS

Jane Vizard

Michael Wagner
Head of Media &
Communications Law

Heijo Ruijsenaars
Head of Intellectual Property

Richard Burnley
Head of Regulatory Legal Services

Valérie Brackers de Hugo
Head of Business Legal Services

TECHNOLOGY & INNOVATION

Simon Fell

Peter MacAvock
Head of Media Delivery & Services

Hans Hoffmann
Head of Media Fundamentals
& Production

Peter Siebert
Head of DVB Project Office

NETWORK

Graham Warren

Hervé Labussière
Head of Technical Services

Frank Saelens
Head of Network Operations

Timothy Greig
Head of Network Planning

Oscar Teran Diego
Head of Network Solutions

Paolo Pusterla
Head of Procurement
& Partnerships

Pulu Dolea
Head of Business Continuity & Special
Projects

Philippe Gehin
Head of IT

SUPPORTING SERVICES

Wallace Macmillan

Corinne Destoop
Head of Finance

Ralf Romain
Head of Corporate Planning
& Analysis

Stéphane Aubin
Treasury Manager

Carine Kay-Tami
Head of Receivables Administration

Christian Rival
Head of Facilities Management

Frode Hvaring
Head of Human Resources

OFFICES & SUBSIDIARIES

The EBU is an organization with a global footprint: the activities of the EBU and its Members are without borders.

EUROVISION News, through its offices in Moscow, Rome, Washington, New York and Singapore and its relationships with EBU Members, partners and institutions, ensures that EBU Members' news needs are met on the stories that matter to them, from the Vatican to the Kremlin, the White House to Wall Street, and Beijing to Buckingham Palace.

EBU Headquarters

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asia@eurovision.net

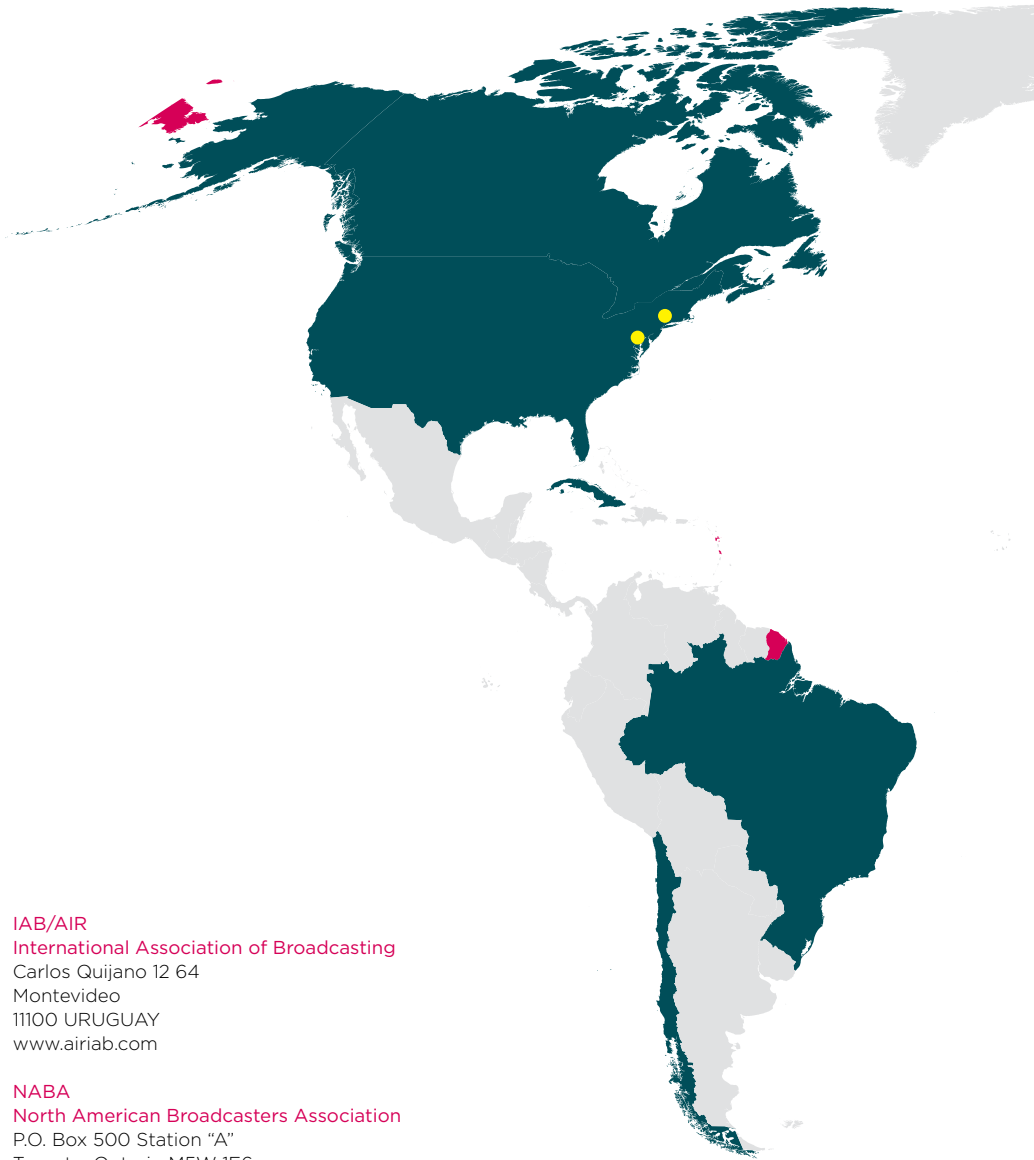


EUROVISION EVO Pte Ltd

Hari Krishnan, Managing Director
15-11/13, Shaw Tower
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189702 SINGAPORE
asia@eurovision.net

GLOBAL PRESENCE

- Active Members
- Associate Members
- EBU offices



SISTER UNIONS

Working with our sister unions we strengthen our global community of broadcasters and open new doors for our Members.

ABU
Asia-Pacific Broadcasting Union
 2nd Floor, New IPTAR Building
 Angkasapuri, Kuala Lumpur
 50614 MALAYSIA
www.abu.org.my

ASBU
Arab States Broadcasting Union
 P.O. Box 250TC
 Tunis Cedex 1080
 TUNISIA
www.asbu.net

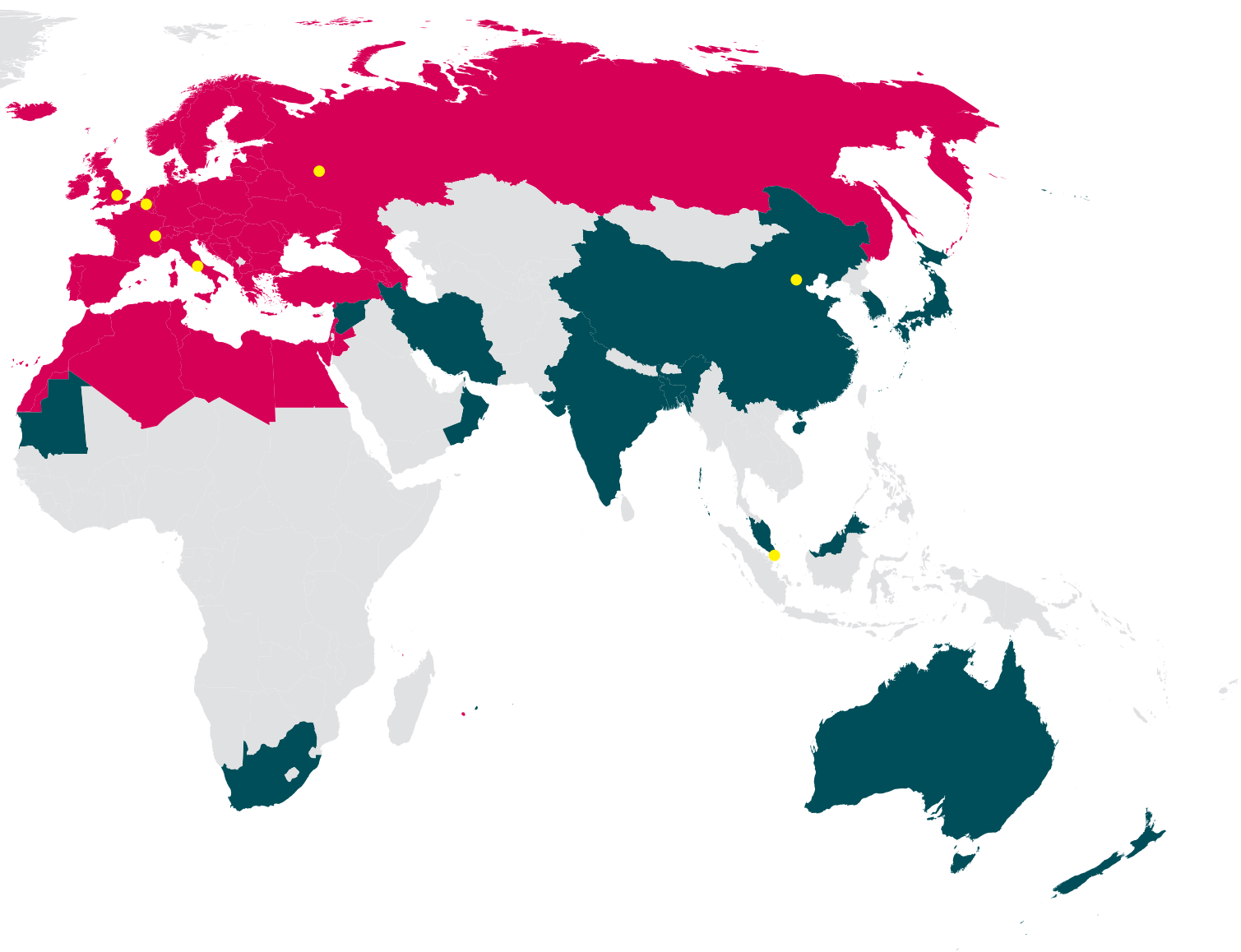
AUB
African Union of Broadcasting
 101, rue Carnot
 Dakar
 SENEGAL
www.aub-uar.org

CBU
Caribbean Broadcasting Union
 Waterford Main House, Waterford Plantation,
 Waterford, St Michael
 BARBADOS
www.caribunion.com

IAB/AIR
International Association of Broadcasting
 Carlos Quijano 12 64
 Montevideo
 11100 URUGUAY
www.airiab.com

NABA
North American Broadcasters Association
 P.O. Box 500 Station "A"
 Toronto, Ontario M5W 1E6
 CANADA
www.nabanet.com

OTI
Organización de Telecomunicaciones Iberoamericanas
 Av. Vasco de Quiroga No.2000, Anexo Edificio B
 Col. Santa Fe, Del. Alvaro Obregón
 México D.F.
 01210 MEXICO
www.oti.tv



GLOBAL CONNECTIVITY

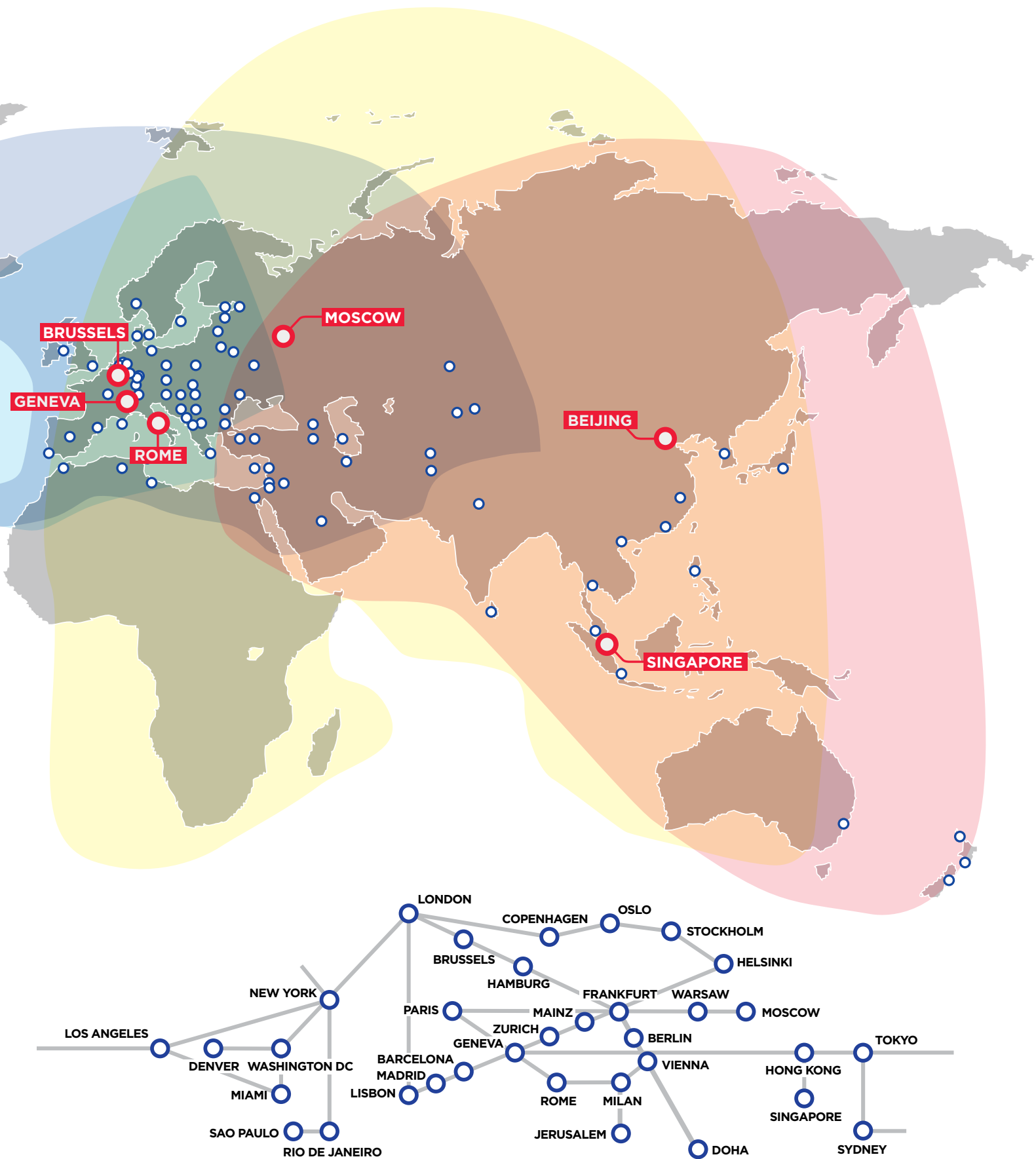


LEGEND

- Bureaus and representatives
- Fixed Access Points to the EUROVISION Network

- Eutelsat 7A at 7° E and 10A at 10° E (KU/KU)
- SES-6 at 319.5° E and Intelsat 805 at 55.5° W
- Asiasat 5 at 100.5° E
- Apstar 7 at 76.5°E

- FiNE EUROVISION Fibre Network



PAUSE, REWIND

The EBU was founded on 12 February 1950 by 23 broadcasting organizations from Europe and the Mediterranean basin. Much of broadcasting history has been written through the work of the EBU and over time the organization's contribution to European media has won international esteem.



1950

First international television link between France and the UK



1956

First EUROVISION Song Contest in Lugano is relayed live by 10 countries on May 24

1964

Transmission via EUROVISION of the Tokyo Olympic Games

1953

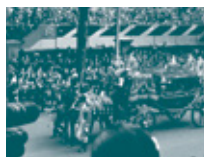
Coronation of Elizabeth II is broadcast live in Belgium, France, Germany, the Netherlands and the United Kingdom to an estimated audience of 20 million

1961

Launch of EUROVISION News – providing news services with daily exchange of content.

1965

First transmissions between North America and Europe using the Telstar satellite





1992

International Radio & Television Organization (OIRT), an equivalent organization of broadcasters from central and eastern Europe, merges with the EBU

1981

International Emmy Award for the design of a world standard for digital television

1995

Agreement on a frequency plan for Digital Audio Broadcasting (DAB) for digital radio

2011

EBU lights the way for hybrid broadcast broadband TV and radio

1989

Official launch of the EURORADIO system - the radio equivalent to EUROVISION

1993

Digital Video Broadcasting (DVB) project helps set digital broadcasting standards for much of the world over for the next two decades

2007

EBU sparks a Loudness Revolution across Europe - initiating an international agreement to address the problem of disparate levels of volume between programming, trailers and advertising

2012

EUROVISION manages London 2012 Olympic Games media rights in 52 countries on all platforms: TV, radio and mobile devices

ACTIVE MEMBERS

Albania

- Radiotelevizione Shqiptar (RTSH)

Algeria

- Établissement public de Télévision Algérienne (EPTV) / Entreprise Nationale de Radiodiffusion Sonore (EPRS) / Télédiffusion d'Algérie (TDA)

Andorra

- Ràdio i Televisió d'Andorra, S.A. (RTVA)

Armenia

- Public Television & Radio Armenia (AMPTV), comprising:
 - Public Television of Armenia
 - PR Public Radio of Armenia

Austria

- Österreichischer Rundfunk (ORF)

Azerbaijan

- İctimai (İCTI/ITV)

Belarus

- Belaruskaja Tele-Radio Campanija (BTRC)

Belgium

- Vlaamse Radio- en Televisieomroep (VRT) and Radio-Télévision Belge de la Communauté française (RTBF)

Bosnia-Herzegovina

- Javna Radio Televizijska servis Bosnia i Hercegovine (BHRT)

Bulgaria

- Bălgarsko Nacionalno Radio (BNR)
- Bălgarska Nacionalna Televizija (BNT)

Croatia

- Hrvatska Radiotelevizija (HRT)

Cyprus

- Cyprus Broadcasting Corporation (CY/CBC)

Czech Republic

- Český Rozhlas (CR)
- Česká Televize (CT)

Denmark

- DR (DR)
- TV2/Denmark (DK/TV2)

Egypt

- Egyptian Radio & Television Union (ERTU)

Estonia

- Eesti Rahvusringhääling (ERR)

Finland

- MTV Oy (FI/MTV)
- Oy Yleisradio Ab (YLE)

France

- Europe 1 (E1)
- Groupement des Radiodiffuseurs français de l'UER (GRF), comprising:
 - Télévision Française 1
 - France Télévisions (France 2, France 3, France 4, France 5 and Réseau France Outre-mer)
 - Canal Plus
 - Radio France
 - France Médias Monde (RFI, France 24, Monte Carlo Doualiya)

Georgia

- Georgian Public Broadcaster (GPB)

Germany

- Arbeitsgemeinschaft der öffentlich-rechtlichen Rundfunkanstalten der Bundesrepublik Deutschland (ARD), comprising:
 - Bayerischer Rundfunk
 - Hessischer Rundfunk
 - Mitteldeutscher Rundfunk
 - Norddeutscher Rundfunk
 - Radio Bremen
 - Rundfunk Berlin-Brandenburg
 - Saarlandischer Rundfunk
 - Südwestrundfunk
 - Westdeutscher Rundfunk
 - Deutsche Welle
 - Deutschlandradio
- Zweites Deutsches Fernsehen (ZDF)

Greece

- NERIT¹

Hungary

- Hungarian Media Group (HMG), comprising:
 - Media Support and Asset Management Fund (MTVA)
 - Hungarian Television (MTV)
 - Hungarian Radio (MR)
 - Duna TV

Iceland

- Ríkisútvarpid (RUV)

Ireland

- Raidió Teilifís Éireann (RTE)
- TG4 (TG4)

Israel

- Israel Broadcasting Authority (IBA)

Italy

- Radiotelevisione Italiana (RAI)

Jordan

- Jordan Radio & Television Corporation (JRTV)

Latvia

- Latvijas Radio (LR)
- Latvijas Televizija (LT)

Lebanon

- Télé-Liban (TL)

Libya

- Libya National Channel (LNC)

Lithuania

- Lietuvos Radijas ir Televizija (LRT)

Luxembourg

- CLT Multi Media (CLT)
- Établissement de Radiodiffusion Socioculturelle du Grand-Duché de Luxembourg (ERSL)

Former Yugoslav Rep. of Macedonia

- MKRTV (MKRTV)

Malta

- Public Broadcasting Services Ltd. (PBS)

¹ Application pending

Moldova

- Teleradio-Moldova (TRM)

Monaco

- Groupement de Radiodiffusion monégasque (GRMC), comprising:
 - Radio Monte-Carlo
 - Télé Monte-Carlo
 - Monte-Carlo Radiodiffusion

Morocco

- Société Nationale de Radio Télévision (SNRT)

Montenegro

- Radiotelevizija Crne Gore (RTCG)

Netherlands

- Nederlandse Publieke Omroep (NPO), comprising:
 - Algemene Omroepvereniging AVRO
 - Omroepvereniging BNN
 - Vereniging De Evangelische Omroep
 - Katholieke Radio Omroep
 - Omroep MAX
 - Nederlandse Christelijke Radio Vereniging
 - Nederlandse Omroep Stichting
 - NTR
 - TROS
 - Omroepvereniging VARA
 - Omroepvereniging VPRO

Norway

- Norsk Rikskringkasting (NRK)
- TV 2 AS (NO/TV2)

Poland

- Polskie Radio i Telewizja (PRT), comprising:
 - Polskie Radio SA (PR)
 - Telewizja Polska SA (TVP)

Portugal

- Rádio e Televisão de Portugal (RTP)

Romania

- Societatea Română de Radiodifuziune (ROR)
- Societatea Română de Televiziune (RO/TVR)

Russian Federation

- Channel One Russia (C1R)
- Radio Dom Ostankino (RDO), comprising:
 - Radio Mayak (MK)
 - Radio Orpheus (OP)
 - Radio Voice of Russia (VOR)
- Rossijskoe Teleradio (RTR)

San Marino

- San Marino RTV (SMRTV)

Serbia

- Radiotelevizija Srbije (RTS)

Slovakia

- Rozhlas a televízia Slovenska (RTVS)

Slovenia

- Radiotelevizija Slovenija (RTVSLO)

Spain

- Radio Popular SA COPE (COPE)
- Radiotelevisión Española (RTVE)
- Sociedad Española de Radiodifusión (SER)
- Sweden
 - Sveriges Television och Radio Grupp (STR), comprising:
 - Sveriges Television AB (SVT)
 - Sveriges Radio AB (SR)
 - Swedish Educational Broadcasting Company (UR)
 - TV4 (SE/TV4)

Switzerland

- SRG SSR (SRG SSR)

Tunisia

- Radio tunisienne et Télévision tunisienne (RTTT), comprising:
 - Radio tunisienne
 - Télévision tunisienne

Turkey

- Türkiye Radyo-Televizyon Kurumu (TRT)

Ukraine

- Natsionalna Radiokompanya Ukrainy and Natsionalna Telekompanya Ukrainy (NTU/NRU)

United Kingdom

- British Broadcasting Corporation (BBC)
- United Kingdom Independent Broadcasting (UKIB), comprising:
 - Independent Television:
 - The Network Centre, grouping:
 - ITV Anglia Television
 - ITV Border Television
 - ITV Central Television
 - Channel Television
 - ITV Granada Television
 - STV Central
 - ITV Wales Television
 - ITV West Television
 - ITV London Television
 - ITV Meridian Television
 - STV North
 - ITV Tyne Tees Television
 - Ulster Television
 - ITV Westcountry Television
 - ITV Yorkshire Television
 - Channel 4
 - Sianel 4 Cymru

Vatican State

- Radio Vaticana (RV)

73 active Members in 56 countries

ASSOCIATE MEMBERS

Australia

- Australian Broadcasting Corporation (ABC)
- Free TV Australia (Free)
- Special Broadcasting Service Corporation (SBS)

Bangladesh

- National Broadcasting Authority of Bangladesh (NBAB)

Brazil

- Rádio Cultura (RC)

Canada

- Canadian Broadcasting Corporation / Société Radio Canada (CBC)

Chile

- Corporación de Televisión de la Universidad Católica de Chile (Canal 13) (UCCTV)

China

- China Central Television (CCTV)

Cuba

- Instituto Cubano de Radio y Televisión (ICRT)

Georgia

- Rustavi 2 (RB)
- Telemedi (TEME)

Hong Kong

- Radio Television Hong Kong (RTHK)

India

- All India Radio (AIR)

Iran

- Islamic Republic of Iran Broadcasting (IRIB)

Japan

- Fuji Television Network Inc. (FTN)
- Japan Commercial Broadcasters Association (JBA)
- Nippon Hoso Kyokai (NHK)
- Tokyo Television Inc. (TBS)
- Tokyo FM Broadcasting Co. Ltd (TFM)

Korea (Republic of)

- Korean Broadcasting System (KBS)

Malaysia

- Radio Television Malaysia (RTM)

Mauritania

- Télévision de Mauritanie (TVM)

Mauritius

- Mauritius Broadcasting Corporation (MBC)

New Zealand

- Radio New Zealand (RNZ)
- Television New Zealand Ltd (TVNZ)

Oman

- Public Authority for Radio and TV (PART)

South Africa

- South African Broadcasting Corporation (SABC)

Syria

- Organisme de la Radio-Télévision Arabe Syrienne (ORTAS)

United States

- American Public Media (APM)
- Capital Cities/American Broadcasting Companies Inc. (ABC)
- CBS Corporation (CBS)
- National Broadcasting Company Inc. (NBC)
- National Public Radio (NPR)
- New York Public Radio (NYPR)
- WFMT Radio Network (WFMT)
- WGBH

APPROVED PARTICIPANTS

- ARTE
- Catalunya Música (CAT)
- EuroNews
- JP MRD (Former Yugoslav Republic of Macedonia) (JP MRD)
- Abertis Telecom Terrestre, S.L. (formerly Retevisión and Servicios Audiovisuales Alella, S.L.) (ABERTIS)
- Russian TV & Radio Broadcasting Network (RTRN)
- TV5

ACKNOWLEDGEMENTS

A SPECIAL THANKS
TO MEMBERS,
SUPPLIERS AND
PARTNERS FOR
CREATING A SPIRIT
OF SOLIDARITY

PHOTO CREDITS

Erich Spiess: pages 8/9

AFP: page 11

EBU: pages 13, 27, 31

Terry Linke: page 15

Stefano Santucci: pages 18/19, 25, 39, 40/41

Fotolia: pages 21, 28/29, 32, 33

Creaphisme: page 35

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